NOVELLO'S ORIGINAL OCTAVO EDITION.

DER FREISCHÜTZ

(THE FREESHOOTER)

A ROMANTIC OPERA

IN THREE ACTS

COMPOSED BY

CARL MARIA VON WEBER.

EDITED, AND IN GREATER PART TRANSLATED INTO ENGLISH, BY
NATALIA MACFARREN.

Ent. Sta. Hall.

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EDITOR'S NOTE.

No apology is needed for re-translating the greater part of "Der Freischütz" in an edition that aspires to represent the original fairly, because this the popular version thoroughly fails to do. Innumerable notes are shortened or lengthened (so as frequently to destroy the phrasing of melodies and render the declamation unintelligible in the dramatic portions); rhymes are ignored upon which melodies have evidently been shaped (as in "Softly sighing")—in fact, the wildest disregard of the original prevails throughout. It was thought desirable to retain the first lines of the best known pieces wherever possible, and even this slight restriction has (at least, in the above quoted piece) hampered the correctness of the present translation, so far as the first lines are concerned. These points are particularly important in an Opera like the present, in which the declamation is so very pointed. Those to whom the duet No. 6 is familar in English, will miss the graceful generalities of the opening Solo, but as they have no existence in the German text, and have no reference to what should be taking place on the stage, they had to be excised.

The names have been retained as in the old version. With the deterioration that the vowel undergoes in English, *Max* would scarcely be singable, and the shortness of the syllables in English renders *Agatha* equally undesirable. The spoken Dialogue given in this edition is the acting version as performed in Germany, very greatly and advantageously curtailed from the original of Kind. A scene at the beginning of the third act (which involved a change of scene) is entirely omitted; this explains the incongruous transition of keys, A flat following immediately upon D. Another scene of the original libretto was left out when the Opera was already composed (at the suggestion of the lady who was afterwards Madame Weber) as an ineffective opening to the Opera: it was the scene between the heroine and the Hermit, to which several allusions are made in the course of the work.

The first piece of the libretto set to music by Weber is said to have been the Duet No. 6. The Romance and Song No. 13 were interpolations made at the last moment to satisfy the singer who was to perform the part. No adequate idea can be formed of the musical power of this Opera without some insight into its ingenious and picturesque scoring. The list of instruments at the head of each piece may assist towards this, and wherever possible their distribution has been signified throughout the work.

N. MACFARREN.

DER FREISCHÜTZ,

AN OPERA IN THREE ACTS.

DRAMATIS PERSONÆ.

			German Names.
PRINCE OTTOKAR	... ...	Baritone.	
CUNO (Head Ranger.)	... ...	Bass.	
RODOLPH { Two young Foresters	...	Tenor ...	*Max.*
CASPAR { serving under him	... ...	Bass.	
KILIAN (a peasant)	... ...	Bass.	
A HERMIT	... ...	Bass.	
ZAMIEL (dramatic character)	... ...	... ...	*Samiel.*
AGNES (Cuno's daughter)	... ...	Soprano. ...	*Agathe.*
ANNIE (her cousin)	... ...	Soprano. ...	*Aennchen.*

Chorus of Hunters, Peasants, Bridesmaids, and invisible Spirits.

The Scene is laid in Bohemia, shortly after the seven years' war.

THE Opera of "Der Freischütz" is founded on a German tradition, popular amongst the huntsmen, that whoever seeks the aid of Zamiel, the Demon Hunter, may, by selling his soul to him, receive seven magic bullets, which will not fail to hit a desired mark. If he succeeds in alluring another victim into the Demon's power before a certain time, his life is extended, and the new-comer is furnished with a fresh supply of magic bullets; should he, however, fail in doing so, his life is forfeited. Cuno, the chief Ranger to Ottokar, a Bohemian Prince, has two subordinates, Rodolph and Caspar, both excellent marksmen. Rodolph is in love with Agnes, Cuno's daughter, who is to be his bride, on condition that he proves himself the best shot at a forthcoming contest: Kilian, a peasant, however, is the successful competitor. Rodolph is in despair, when Caspar, who has already sought Zamiel's aid, advises him to do the same; and to show the power of the magic bullet, gives him his rifle, telling him to fire at an eagle at an enormous height: he does so, and to Rodolph's astonishment, the bird falls dead at his feet. Delighted at the idea of possessing similar bullets, he promises to meet Caspar in the Wolf's Glen at midnight. Agnes, who is anxiously waiting for her lover, is filled with alarm by the falling of a portrait of an ancestor, which she considers an evil omen, particularly as she has been warned by a Hermit of impending danger. Annie, her cousin, endeavours to arouse her by cheerfulness, in which she only partially succeeds. Rodolph joins Caspar in the Glen, and the bullets are cast amidst the most frightful scenes of horror. The Prince meets Rodolph in the forest, and desires him to shoot a dove, which he points to. The bird flies for shelter to a tree, behind which Caspar is hidden; and at that moment Agnes and her bridesmaids appear close to the tree. Rodolph fires, a cry is heard from Caspar and Agnes, and the latter is led off by the Hermit. Rodolph is reproached for having shot his bride, but Agnes returns uninjured, and Caspar, who is wounded, is horrified to find that she is saved by a miracle. Zamiel rises and claims Caspar as his victim; and Rodolph, at the intercession of Agnes and the Hermit, is forgiven.

OVERTURE.

Flauti, Oboi, Clarinetti in B flat, Fagotti, Corni in F, Corni in C, Trombe in C, 3 Tromboni, Tympani, C, A & Strings.

Adagio.

Ob. Cl. Fag. & Strings. Vlns. Strings.

PIANO.

p f p p f pp pp

Cor. in C. Cor. in F. Cor. in C.

con anima.

mf

Vln. & Viola, Cl. sustain.

trem. pp

Tymp. & Bassi. pizz. Cello.

Ped. * Ped. * Ped. * f p Ped. * Basso arco. Ped. *

C Corni change to E flat, & Tympani to C,G.

Molto vivace.

cresc. ff pp

Strings. pp

Ped. * Ped. * Ped. * Ped. * Cello.

Cl.

cresc. f p

Ob. Vln. Strings.

mf f

Basso.

p cresc. poco a poco.

f

Tutti.

ff

Brass tacet.

Trombe.

Tutti.

ff

8va.

8va.

Vlns.

Tutti.

ff

4 Corni.

ff

p

Ped. *Bass Trombone sustains.*

mf

Cl.

ff

con molta passione.

* *Ped.*

f

p Cor. sustains.

*

Cl.

Strings pizz.

Vln. & Cl.

dol.

Fag.

Strings arco & Cor.

Cl.

pp

Fl. Cl. Fag.

mf

Strings.

mf

cresc.

f

Wind.

Vlns.

Wind.

f

Tutti.

ff

Vlns. Viola & Wood.

Tutti.
8va
Fl. & Vlns.
ff
p
Brass pp.
f
ff
Ob.
p dol.
Fag. sustain.
2 Tromboni pp.
pp
Fl. & Ob.
Tromboni.
pp
Ob.
Vln.
p
Ped.
cresc.
ff
*
Vln.
p
p

Cls. 8ve above. Ob. Vln.

pp pp cresc. mf

Cello. & Fag.

Strings.

string. f

Tutti.

ff

ff

Wind sustain. Cl. sustain.

all the Strings. pp

Ped. Bassi pizz.

Vln. & Fag.

dol. pp

Ped.

Cello.

Cello. dim. pp 2 pp

Ped. Ped.

Tutti.

Vlns.

2 pp ff ff ff

Bassi pizz. Ped. Ped.

Fl. & Vlns.

ff

Tutti.

ff Ob. Cl. & Fag. sustain.

Fls. & Vlns. in 8ves.

Wind.

ff

Vlns.

Wind.

Vlns.

Wind.

Vlns.

Wind.

Fag. Trombone and Bassi.

Tutti.

Vlns.

Strings, Fag.

Fl. & Vln.

Corni, &c.

Vln.

Wood.

Tutti, Wood sustain.

ff

Fl.

sf

ff

ACT I.

An open space before an Inn in the forest. Rodolph is seated at a table in the foreground, a measure of beer before him. At the back, a target, surrounded by a crowd.

No. 1. INTRODUCTION.—" VICTORIA, VICTORIA!"

Flauto, Ottavino, Oboi, Cl. in B♭, Fagotti, Corni in D, Trombe in D, Tympani, and Strings.

Molto vivace. Strings. Fag. sustain. Cor. sustain.

PIANO. pp

cresc. poco a poco. Fl. mf Cl. sustain.

Curtain rises. Kilian fires, and the last star falls from the target. The people shout: "Bravo! well shot! capital!"
" *Ach, brav, herrlich getroffen.*"

f Ob. sustain. ff

and applaud. Rodolph, who has been sitting with his clenched hand to his forehead, strikes it heavily on the table, and cries:

" Well done, rustic!"
" *Glück zu, Bauer.*"

CHORUS.

TREBLE *and* ALTO. ff
Vic - to - ria, Let praise to the Mas - ter be
Vic - to - ria, Vic - to - ria! der Meis - ter soll

TENOR. ff
Vic - to - ria, Vic - to - ria, Let praise to the Mas - ter be
Vic - to - ria, Vic - to - ria, Vic - to - ria! der Meis - ter soll

BASS. ff
Vic - to - ria, Vic - to - ria, Let praise to the Mas - ter be
Vic - to - ria, Vic - to - ria, Vic - to - ria! der Meis - ter soll

ff

gi - ven, His ri - fle the star of the tar-get hath ri - ven, his ri - fle the star of the
le - ben, der wa-cker dem Stern-lein den Rest hat ge - ge - ben, der wa-cker dem Sternlein den

gi - ven, His ri - fle the star of the tar-get hath ri - ven, his ri - fle the star of the
le - ben, der wa-cker dem Stern-lein den Rest hat ge - ge - ben, der wa-cker dem Sternlein den

gi - ven, His ri - fle the star of the tar-get hath ri - ven, his ri - fle the star of the
le - ben, der wa-cker dem Stern-lein den Rest hat ge - ge - ben, der wa-cker dem Sternlein den

staccato.

tar-get hath ri - ven. He hath no peer, ... Seek far or
Rest hat ge - ge - ben, ihm glei - chet kein Schütz, ... von fern und von

tar-get hath ri - ven. He hath no peer, ... Seek far or
Rest hat ge - ge - ben, ihm glei - chet kein Schütz, ... von fern und von

tar-get hath ri - ven. He hath no peer, ... Seek far or
Rest hat ge - ge - ben, ihm glei - chet kein Schütz, ... von fern und von

Vln.

ff

ff

near, . . . Vic - to - ria, Vic -
nah ! . . . Vic - to - ria, Vic -

ff

near, . . . Vic - to - ria, Vic -
nah ! . . . Vic - to - ria, Vic -

ff

near, . . . Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic -
nah ! . . . Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic -

Wind & Vlns.

ff *Fag. Viola & Bassi.*

- to - - ria, Vic - to - ria, Let praise to the Mas - ter be
- to - - ria, Vic - to - ria, Vic - to - ria! der Mei - ster soll

- to - - ria, Vic - to - ria, Let praise to the Mas - ter be
- to - - ria, Vic - to - ria, Vic - to - ria! der Mei - ster soll

- to - - ria, Vic - to - ria, Let praise to the Mas - ter be
- to - - ria, Vic - to - ria, Vic - to - ria! der Mei - ster soll

gi - ven, His ri - fle the star of the tar - get hath
le - ben, der wa - cker dem Stern - lein den Rest hat ge -

gi - ven, His ri - fle the star of the tar - get hath
le - ben, der wa - cker dem Stern - lein den Rest hat ge -

gi - ven, His ri - fle the star of the tar - get hath
le - ben, der wa - cker dem Stern - lein den Rest hat ge -

ff

ri - ven. Vic - to - ria, Vic -
- ge - ben! Vic - to - ria, Vic -

ri - ven. Vic - to - ria, Vic -
- ge - ben! Vic - to - ria, Vic -

ri - ven. Vic - to-ria, Vic-to-ria, Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic -
- ge - ben! Vic - to-ria, Vic-to-ria, Vic - to - ria, Vic - to - ria, Vic - to - ria, Vic -

- to - ria, Vic-to-ria, Vic-to-ria, Vic-to-ria, Vic-to - - - - - - - - -
- *to - ria! Vic-to-ria, Vic-to-ria, Vic-to-ria, Vic-to - - - - - - - - -*

- to - ria! Vic-to-ria, Vic-to-ria, Vic-to - ria, Vic-to-ria, Vic-to - -
- *to - ria! Vic-to-ria, der Meister soll le - ben! Vic-to-ria, Vic-to - -*

- to - ria! Vic-to-ria, Let praise to the Master be gi-ven. Vic-to-ri -
- *to - ria! Vic-to-ria, Vic-to-ria, der Meister soll le-ben! Vic-to-ri -*

Wind only. *Vlns.* *Viola & Cello.* *Basso.*

- ria, Vic-to-ria, Vic-to-ria, Vic-to-ria, Vic-to - - - - - - - - - ria.
- *ria, Vic-to-ria, Vic-to-ria, Vic-to-ria, Vic-to - - - - - - - - - ria.*

- ria, Vic-to-ria, Vic-to-ria, Vic-to - ria, Vic-to-ria, Vic-to - - ria.
- *ria, Vic-to-ria, Vic-to-ria, Vic-to - ria, Vic-to-ria, Vic-to - - ria.*

- a, Vic-to-ria, Let praise to the Master be gi-ven! Victo - ri - a.
- *a, Vic-to-ria, Vic-to-ria, der Meister soll le-ben! Victo - ri - a.*

General rejoicing. The pole and target are taken down, Rodolph strikes his rifle impatiently on the ground, and leans against a tree.

ff

RODOLPH.—Roar, roar, ye boors! Was I then blind? Have the sinews of this arm lost their strength?

MAX.—*Immer frisch! schreit, schreit! War ich denn blind? Sind die Sehnen dieser Faust erschlafft?*

Clarinetti in C, Tromba in C, Corni in G, Violini & Cello (on the Stage).

A procession is formed, first a band of Bohemian mountaineers playing the following March; peasant lads, carrying

Tempo di Marcia.

Cor. Tr. Cor.

Tromba.

Quasi ad lib.

Orchestra.

the last star struck out of the target aloft on the point of an old sword; others bear pewter vessels, for prizes; Kilian, as

MARCH OF PEASANTS.

sempre ff

victor, with a huge nosegay and ribbon, to which are fastened stars that he has struck from the target. Marksmen with

Cor.

rifles, several have stars on their caps. Women and girls. They all march round the stage in procession; each in passing

Tutti.

by Rodolph point at him mockingly and bow, laughing and whispering to each other.

1mo. 2do.

f

Strings, orchestra.

ritard.

f

Kilian at last stands still before him in an overbearing attitude and sings.

Allegretto.

Fl. & Cello.

p scherzando.

KILIAN.

Why, good peo - ple, are you ga - zing? Whom, good peo - ple, are you prai - sing?
Schau der Herr mich an als Kö - nig, dünkt ihm mei - ne Macht zu we - nig?

Fag. with voice.

fp *fp* *sf* *sf* *sf* *sf*

Doff your hats, your mo-narch see! Do you hear me? eh, eh, eh? Do you hear me? eh, eh, eh,
gleich zieh' er den Hut, Mos - je! wird er, frag' ich, he, he, he? wird er, frag' ich, he, he, he,

(mockingly towards Rodolph.)

CHORUS.

Eh, eh,
He, he,

Ob. & Vln. 2.

f *ff* *ff* *p*

eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
he, he, he, he, he, he, he, he! he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he,

f
Do you hear him?
Wird er? frag' ich,

Vln. 1.

cresc. *f* *Cello.*

eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh? Do you hear him, do you? eh, eh, eh?
he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he! wird er? frag' ich, wird er? he, he, he!

do you hear him? do you hear him, do you? eh, eh, eh?
wird er! frag' ich. wird er? frag' ich, wird er? he, he, he!

Do you hear him, eh, eh, eh? do you hear him, do you? eh, eh, eh?
Gleich zieh' er den Hut, Mos-je wird er? frag' ich, wird er? he, he, he!

Fl. & Vln. *Basso.*

Vlns. on stage tune. *Basses tune.*

KILIAN.

2. How this star and flow'r a-dorn me; Now what boaster dares to scorn me?
2. *Stern und Strauss hab' ich vor'm Lei - be, Kan - tors Sepherl trägt die Schei - be!*
3. Ne - ver mind, I will not slight thee; Come, to-mor-row I in-vite thee;
3. *Darf ich et - wa eu - re Gna - den 's näch - ste Mal zum Schiessen la - den?*

So you left the prize for me. Do you hear me? eh, eh, eh? Do you hear me? eh, eh, eh?
hat er Au - gen nun, Mos - je? was traf er denn? he, he, he! was traf er denn? he, he, he!
Sure the prize to all was free. See this star, sir? eh, eh, eh? See this star, sir? eh, eh, eh?
Er gönnt An - dern was, Mos - je? nun er kommt doch? he, he, he! nun er kommt doch? he, he, he!

Eh, eh,
He, he,

eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he,

Do you hear him?
Was traf er denn?
See that star, sir?
Nun, er kommt doch!

cresc.

f

eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh? Do you hear him, do you? eh, eh, eh?
he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he! Was traf er denn, was denn? he, he, he?
See that star, that star, sir? eh, eh, eh?
Nun, er kommt doch, kommt doch? he, he, he?

do you hear him? do you hear him, do you? eh, eh, eh?
was traf er denn? was traf er denn, was denn? he, he, he?
see that star, sir? see that star, that star, sir? eh, eh, eh?
nun, er kommt doch? nun, er kommt doch, kommt doch? he, he, he?

Do you hear him? eh, eh, eh? do you hear him, do you? eh, eh, eh?
Hat er Au-gen nun Mos-je? was traf er denn, was denn? he, he, he?
Sure the prize to all was free, See that star, that star, sir? eh, eh, eh?
Er gönnt Andern was Mos-je? nun, er kommt doch? kommt doch? he, he, he?

p *f* *ff*

(After the third verse Rodolph jumps up, draws his hanger, and seizes Kilian by the chest.)

RODOLPH.—Let me alone, or—*(all rush upon Rodolph.)* MAX.—*Laszt mich zufrieden, oder—*

(To the above enter hastily Cuno, Caspar and several foresters with rifles and spears.)

CUNO.—What 's all this? for shame! so many against one? Who dares to lay hands on a lad in my service?

CUNO.—*Was giebts hier? Pfui! so Viele über Einen? Wer untersteht sich, meinen Burschen anzutasten?*

KILIAN (*still frightened, but released by Rodolph*).—It was all in the way of kindness, good Master Ranger! I meant no harm! A fellow who never hits the mark is always flouted a bit with us, nor is he allowed to fire the master-shot; but it is all in the way of kindness.

KILIAN.—*Alles in Liebe und Güte, bester Herr Erbförster. Gar nicht böse gemeint! Es ist herkommens bei uns, dass, wer stets gefehlt hat, vom Königsschusse ausgeschlossen und dann ein wenig gehänselt wird— Alles in Liebe und Güte.*

CUNO.—And pray who is it that never hits the mark?

CUNO.—*Stets gefehlt? Wer? Wer hat das?*

KILIAN.—Well, things have come to a pass when the farmer beats the hunter at shooting; but—ask him yourself—

KILIAN.—*Es ist freilich arg, wenn der Bauer einmal über den Jäger kommt,—aber fragt ihn nur selbst.*

RODOLPH (*mortified to despair*).—He speaks the truth, I never hit the mark.

MAX.—*Ich kanns nicht leugnen, ich habe nie getroffen.*

CASPAR (*aside*).—Thanks, Zamiel!

CASPAR.—*Dank, Samiel!*

CUNO.—Why, Rodolph, can this be so? you the best shot in the country, yet neither claw nor feather have you brought home these four weeks? this is too bad.

CUNO.—*Max! Max! ist es möglich? Du sonst der beste Schütze weit und breit! Seit vier Wochen hast du keine Klaue nach Hause gebracht, und auch jetzt— Pfui der Schande!*

CASPAR.—Believe me, comrade, it is as I told you; some one has cast a spell over you, and unless you can break it, neither claw nor feather will be yours again.

CASPAR.—*Glaube mir, Kamerad! es ist wie ich gesagt habe: Es hat dir jemand einen Waidmann gesetzt und den musst du lösen, oder du triffst keine Klaue.*

CUNO.—Nonsense!

CUNO.—*Possen!*

CASPAR.—Listen to me, comrade. I'll tell you how the thing is to be done. On Friday stand in the centre of a cross road, draw a circle round yourself with your rifle or with a bloody sword, and call three times on the black hunter.

CASPAR.—*Das mein' ich eben. So etwas ist leicht gemacht. Lass dir rathen, Kamerad! Geh nächsten Freitag auf einen Kreuzweg, zieh mit dem Ladestock oder einem blutigen Degen einen Kreis um dich und rufe dreimal den grossen Jäger.*

CUNO.—Silence, you forward fellow! I know you well for an idler, a toper, and a gambler; take care that I know nothing of you that is worse still!

CUNO.—*Schweig! vorlauter Bursche! ich kenne dich längst; du bist ein Tagedieb, ein Schlemmer, ein falscher Würfler—hüte dich, dass ich nicht noch Ärgeres von dir denke!*

CASPAR (*makes a servile gesture of apology*).

CASPAR—(*macht eine kriechende Bewegung, als wenn er sich entschuldigen wollte*).

CUNO.—Not a word, or this instant I dismiss you. And you too, Rodolph, have a care. I mean you well, but, if to-morrow you fail to win the prize, you lose both your bride and my service. Collect yourself then; it may be love that has cast a spell over you. To-morrow, before sunrise, I expect you where the prince holds his court.

CUNO.—*Kein Wort, oder du hast auf der Stelle den Abschied! Aber auch du Max, sieh dich vor! Ich bin dir gewogen: aber fehlst du morgen beim Probeschuss, so ist dennoch Mädchen und Dienst für dich verloren. Drum nimm dich zusammen, der Waidmann der dir gesetzt ist, mag wohl die Liebe sein. Nach vor Sonnenaufgang erwarte ich dich beim Hoflager.*

No. 2. TRIO AND CHORUS.—"OH DAY OF TERROR."

Flauti, Oboi, Clarinetti in B flat, Corni in C and in D, Fagotti & Strings.

Allegro moderato. VOICE. PIANO. RODOLPH. Strings. *mf* *f* *p* Bassi.

Oh day of ter-ror, What new grief dost thou be-tide?
O die-se Son-ne, furcht - bar steigt sie mir em-por!

CUNO. Cor. pp

For joy or sor - row now thy ri-fle must de - cide.
Leid o - der Won - ne, bei - des ruht in dei - nem Rohr.

RODOLPH. Cl. sustain.

Ah! with fear I trem - ble, Lest my aim should fail,
Ach! ich muss ver - za - gen, dass der Schuss ge - lingt,

Ah! with fear I tremble lest my aim should fail, with fear I ver -
ach! ich muss ver - za- gen, dass der Schuss ge - lingt, ich muss ver -

CUNO.

'Tis no time to trem - - ble, For joy or
Dann musst du ent - sa - - - - gen, Leid - o - der

Fl. with voice.

trem - ble lest my aim should fail.
- za - gen, dass der Schuss ge - lingt.

CASPAR.

sor - row now thy ri - fle must de - cide. Fear . . . thou must dis - sem - ble,
Won - ne, bei - des ruht in dei - nem Rohr. Nur . . . ein ke - ckes Wa - gen

Fag. & Bassi. fp

bold - ness will pre - vail, fear thou must dis- semble, fear thou must dis-sem-ble, bold-ness will pre -
ist's, was Glück er - ringt, nur ein ke - ckes Wa-gen, nur ein ke-ckes Wa-gen ist's, was Glück er -

f p Cor. ff p

RODOLPH.

- vail. If Ag-nes I win not, des-pair will consume me. But all I venture turns to
- ringt. A - ga-then ent - sa - gen, wie könnt' ich's er - tra - gen! Doch mich ver-fol-get Miss- ge -

Vln. f pp

woe, all, all I ven-ture turns to woe.
- schick! doch mich ver-fol - get Miss - ge - schick!

CHORUS.

TREBLE and ALTO. pp

Why o'er - clou-ded is his brow? Why o'er -
Seht, wie dü - ster ist sein Blick! seht, wie

TENOR. pp

Why o'er - clou - ded, o'er - clou - ded is his brow?
Seht, wie dü - ster, wie dü - ster ist sein Blick!

BASS. pp

Why o'er - clou - ded is his brow?
Seht, wie dü - ster ist sein Blick!

Wind.

f
Why o'er - clou-ded If Ag - nes I win not, despair will consume me.
seht, wie dü - ster A - ga - then ent - sa - gen, wie könnt' ich's er - tra - gen!
p
- clou- ded, o'erclou-ded is his brow? What new sor - row thus can daunt - him?
dü - ster, wie dü - ster ist sein Blick, Ah - nung scheint ihn zu durch-be - - - ben,
p
Why o'er - clou-ded is his brow? What new sor - row thus can daunt him? What new
seht, wie dü - ster ist sein Blick, Ah - nung scheint ihn zu durch-be - - - ben, Ah-nung
p
pp
Strings.
pp
What new sor-row thus can daunt him?
Ahnung scheint ihn zu durch-be - ben!
What new sor-row thus can daunt him? Oh, let hope re - new thy courage,
Ahnung scheint ihn zu durch-be - ben! O lass Hoff-nung dich be - le - - ben!
sor - row thus can daunt him? Oh, let hope re - new thy courage,
scheint ihn zu durch-be - ben! O lass Hoff - nung dich be - le - ben!
Cor. & Fag.
p
Cuno.
Oh, let hope re-new thy cou - - rage,
O lass Hoff-nung dich be - le - - ben,
Oh, let hope, let hope re - new thy courage, Trust,
O lass Hoff - nung dich be - le - - ben, und ver -
Trust, oh trust in heav'n's protec- ting pow'r. Oh, let hope re - new thy courage,
und ver - trau - e, ver-trau - e dem Ge-schick! O lass Hoff - nung dich be - le - ben,
Cl.
Fl.

RODOLPH.

Woe's . . me, Fortune is my foe.

Weh' . . mir! mich verliess das Glück!

Trust in heav'n's pro - tec - ting pow'r. Trust in hea - ven.

und ver - trau - e dem Ge - schick! O ver - trau - e!

Trust in heav'n's pro - tec - ting pow'r. Trust in hea - ven.

trau - e, ver-traue dem Ge - schick! O ver - trau - e!

Trust in heav'n's pro - tec - ting pow'er. Trust in hea - ven.

und ver - trau - e, ver - traue dem Ge - schick! O ver - trau - e!

Strings. *p* *p* *Wind.*

RODOLPH.

An - gry fates are low' - ring round me, Nought but sor-row is in store.

Un - sicht - ba - re Mäch - te grol - len, ban - ge Ah nung füllt die Brust,

CHORUS. TENOR.

Trust in

O ver -

Wind.

An - gry fates are low - 'ring round me, Nought but sor - row

un - sicht ba - re Mäch - te grol - len, ban - ge Ah - nung

in heav'n's protecting pow'r.

Ver - trau - e dem Ge-schick!

heav'n's protecting pow'r.

trau - e dem Ge-schick!

Strings.

is . . in store, nought but sor - row, nought but sor - row is in store,
fällt. die Brust, ban - ge Ah - nung, ban - ge Ah - nung fällt die Brust,
CUNO.
Place in
So's des
Fag. with Bassi.
An - gry fates are low'ring round me, nought but sor - row is in store.
nim - mer trüg' ich den Ver - lust, . . nim - mer trüg' ich den Ver - lust.
heav'n thy firm re - li - ance, Bear what - e - ver is in store.
Him - mels Mäch - te wol - len, dann trag' männ - lich den Ver - lust.
CHORUS. BASS.
Heav'n, oh
Nein er
CASPAR.
What tho' For - tune's wheel roll blind - ly, Be a man, and have no care,
Mag For - tu - na's Ku - gel rol - len, wer sich höh' - rer Kraft be - wusst,
TREBLE and ALTO.
Heav'n, oh save him
Nein, er trüg' nicht
save him from des - - pair.
trüg' nicht den Ver - - lust.
Wind sustains.

Rodolph.

If
A -

Yield not thus to grim des - pair, yield not thus to grim des-pair, yield not thus to grim des -
trotzt dem Wech - sel und Ver - lust, wer sich höh' - rer Kraft be-wusst, trotzt dem Wech - sel und Ver -

Chorus. Treble and Alto.

from . . . des - pair.
den . . . Ver - lust.

Tacet Fl. &c.

Ag - - - - - nes I win not, des - pair will con -
- ga - - - - - then ent - sa - - gen, wie könnt' ich's er -

- pair, What tho' Fortune's wheel roll blind - - ly, Be a man and have no
- lust, mag For - tu - na's Ku - gel rol - - len, wer sich höh' - rer Kraft be - -

Cl.

Adagio.

- sume . . . . me, but all I ven - ture turns to woe, to woe.
- tra - - - - gen! nim - mer trüg' . . ich den Ver - lust, nim - mer!

(takes Rodolph by the hand.)

Cuno.

Fear not, my
Tra - ge! Mein

care, Yield not thus to grim des - pair, yield not thus to grim des - pair, yield not to des - pair.
- wusst, trotzt dem Wechsel und Ver - lust, trotzt dem Wechsel und Ver - lust, trotzt dem Wech - - sel!

Oh save,
Nien, nien,

pp

Heav'n, oh save him, oh save him from des - pair, des - - pair.
Nim - mer trüg', nim - mer trüg' er den Ver - lust, nein! . . . .

pp

Heav'n, oh save him from des - pair, des - - pair.
Nein, er trüg' nicht den Ver - lust, nein! . . .

pp

Oh gracious heaven, save him, oh hea - ven, save him from despair, des - - pair.
Nein, nein, er trüg' nicht den Ver - lust, nein, er trüg' nicht den Ver-lust, nein! . . .

Fl. Cl. & Cor.

Adagio.

tr

Viola.

CUNO. *Moderato quasi Recit.*

son, take heart, thou shalt not thus des - pair.
Sohn, nur Muth! wer Gott ver- traut, baut gut!

Strings. *Cl.*

mf *pp*

Allegro. (*to the Huntsmen.*)

Then up over valley and moun - tain, To -mor - row we meet with the
Jetzt auf! in Bergen und Klüf - - ten tobt mor - gen der freu - di - ge

4 *Corni in F.*

f *Strings only.*

mf

day.
Krieg. CHORUS OF HUNTSMEN.

TENOR.

The no - ble deer as he ro - - veth, The ea - gle bold, as he mo - -
Das Wild in Flu - ren und Trif - - ten, der Aar in Wol - ken und Lüf - -

BASS.

The no - ble deer as he ro - - veth, The ea - gle bold, as he mo - -
Das Wild in Flu - ren und Trif - - ten, der Aar in Wol - ken und Lüf - -

- veth, Our ri - fles shall give us for prey, shall give us for prey, shall give us for
ten ist un - ser, und un - ser der Sieg! und un- ser der Sieg, und un - ser der

- veth, Our ri - fles shall give us for prey, shall give us for prey, shall give us for
ten ist un - ser, und un - ser der Sieg! und un- ser der Sieg, und un - ser der

ff

Poco più moderato.

CHORUS OF VILLAGERS. TREBLE.

A-way, let your horns then be sound - ed,
Lasst lu - stig die Hör-ner er - schal - len!

ALTO.

A-way, let your horns then be sound - ed,
Lasst lu - stig die Hör-ner er - schal - len!

TENOR.

BASS.

prey.
Sieg!

Our horns through the wood shall be sounded, our
Wir las - sen die Hör - ner er - schal-len, wir

prey.
Sieg!

Our horns through the wood shall be sounded, our
Wir las - sen die Hör - ner er - schal-len, wir

Ob. & Cl.

4 Corni.

Poco più moderato.

A -
lasst

A - way, let your horns then be soun-ded, A -
Lasst lu - stig die Hör - ner er - schal-len, lasst

A - way, let your horns then be soun-ded, A -
Lasst lu - stig die Hör - ner er - schal-len, lasst

A - way, let your horns then be sound-ed, Our
Lasst lu - stig die Hör - ner er - schal-len, lasst

horns through the wood shall be soun-ded, our horns through the wood shall be sounded, Our
las - sen die Hör-ner er - schal-len, wir las - sen die Hör-ner er - schal-len, wir

horns through the wood shall be soun-ded, our horns through the wood shall be sounded, A -
las - sen die Hör - ner er - schal-len, wir las - sen die Hör - ner er - schal-len, wir

Tutti.

- way, let your horns then be soun-ded, And peal o'er the hill's rocky
lu - stig die Hör - ner er - schal - len! wenn wie- der- um A - bend er -

- way, let your horns then be soun- ded, And peal o'er the hill's rocky
lu - stig die Hör - ner er - schal - len! wenn wie- der- um A - bend er -

- way, let your horns then be soun-ded, And peal o'er the hill's rock-y
lu - stig die Hör - ner er - schal- len! wenn wie - der-um A - bend er-

- way, let your horns then be soun-ded, And peal o'er the hill's rock- y side . . . Our
las - sen die Hör - ner er - schal- len! wenn wie - der - um A - bend er - graut, . . soll

horns through the wood shall be soun-ded,
las - sen die Hör - ner er - schal- len!

horns through the wood shall be soun-ded, And peal o'er the hill's rock - y side . . . Our
las - sen die Hör - ner er - schal- len! wenn wie - der - um A - bend er - graut, . . soll

8va

ff
Fag. & Bassi.

side, ... Their e - choes ere ev'-ning to - mor - row Shall wel-come the
- graut, ... sol E - cho und Fel - sen -wand hal - len: Sa! Hus - sa! dem

side, . . . Their e - choes ere ev'- ning to - mor - row Shall wel-come the
- graut, ... sol E - cho und Fel - sen - wand hal - len: Sa! Hus - sa! dem

side, . . . Their e - choes ere ev'ning to - mor - row Shall
- graut, . . . sol E - cho und Fel - sen-wand hal - len: Sa!

e - choes ere ev'- ning to - mor - - row Shall wel - come, wel-come, wel - - come the
E - cho und Fel - sen-wand hal - - len: Sa! Hus - sa! hus - sa, hus - - sa! dem

wel-come, wel - - come the
Hus - sa, hus - - sa! dem

e - choes ere ev'- ning to - mor - - row Shall wel-come, wel-come, wel - come the
E - cho und Fel - sen - wand hal - - len: Sa! Hus - sa! hus - sa, hus - - sa! dem

ff

bride - groom and bride, . . . And peal . . . o'er the hill's rocky side, and
Bräut' - gam, der Braut! . . . Wenn wie - - de-rum A-bend er-graut, soll

bride - groom and bride, . . . Let horns . . then be soun - ded, let
Bräut' - gam, der Braut! . . . Wenn wie - de-rum A - bend er-

welcome the bridegroom and bride, . . . Let horns . . then be soun - ded, let
Hus-sa dem Bräut'gam, der Braut! . . . Wenn wie - de-rum A - bend er-

bride - groom and bride, . . . Let horns then be soun - ded, let
Bräut' - gam, der Braut! . . . Wenn wie - de - rum A - bend er-

bride - groom and bride, . . . *dolce.* Our mer-ry-ton'd
Bräut' - gam, der Braut! . . . Wenn A-bend er-

bride - groom and bride, . . . Our horns shall be soun - ded, they
Bräut' - gam, der Braut! . . . Wenn wie - de - rum A - bend er-

Corni. *Cl. Fag. & Strings.* *p dolce.*

peal . . o'er the hill's rocky side, Shout welcome to bridegroom and
E - cho und Fel-sen-wand hal-len: Sa! hus-sa! dem Bräut'gam, der

horns . . be soun - ded, Shout welcome to bridegroom and
- graut, . . soll hal - len: Sa! hus-sa! dem Bräut'gam, der

merry horns then be soun - ded, Shout welcome to bridegroom and
- graut, soll Felsenwand hal - len: Sa! hus-sa! dem Bräut'gam, der

horns be soun - ded, Shout welcome to bridegroom and
- graut, soll hal - len: Sa! hus-sa! dem Bräut'gam, der

horns shall be soun - ded, Shout welcome to bridegroom and
- graut, . . . soll hal - len: Sa! hus-sa! dem Bräut'gam, der

shall be soun - ded, Shout welcome to bridegroom and
- graut, soll hal - len: Sa! hus-sa! dem Bräut'gam, der

Tutti. *ff*

bride, to bridegroom and bride, ... Let mer - - ry-ton'd
Braut, dem Bräut'gam, der Braut! . . . . Lasst lu - - stig die

bride, to bridegroom and bride, ... Let horns
Braut, dem Bräut'gam, der Braut! . . . . Lasst lu - - - -

bride, to bridegroom and bride, ... Let horns
Braut, dem Bräut'gam, der Braut! . . . . Lasst lu - - - -

bride, to bridegroom and bride, ...
Braut, dem Bräut'gam, der Braut! . . . .

bride, to bridegroom and bride, ...
Braut, dem Bräut'gam, der Braut! . . . .

bride, to bridegroom and bride. . . . .
Braut, dem Bräut'gam, der Braut! . . . .

ff *p dolce.*

horns then be soun- ded, And peal . . thro' the hill's rocky side, Ere ev' - - ning to -
Hör - ner er - schal - len, wenn wie - - de-rum, A- bend er - graut, dass E - cho und

then be soun - ded, Let horns then be soun - - - -
- stig die Hör - ner er - schal - - len dass E - - - -

then be soun - ded, Let horns then be soun - - - -
- stig die Hör - ner er - schal - - len dass E - - - -

Let horns then be soun - - - -
Wenn wie - - - - de - rum A - - - -

Our mer - ry - ton'd
Wir las - sen die

Our mer - ry - ton'd
Wir las - sen die

Più presto.

- mor-row their e-choes Shall wel - come the bridegroom and bride, To wel - come the
Fel - sen-wand hal - len dem Bräut' - gam, der lieb - li - chen Bräut, wenn wie - de - rum

- ded, let horns then be soun - ded, To wel - come the
- cho und Fel - sen - wand hal - len, wenn wie - de - rum

- ded, let horns then be soun - ded, To wel - come the
- cho und Fel - sen - wand hal - len, wenn wie - de - rum

- ded, be soun - - - ded, . . . To wel - come the
- bend er - - graut, ... wenn wie - de - rum

Più presto.

horns shall be soun - ded, our mer - ry-ton'd horns shall be soun - ded, To wel - come the
Hör - ner er - schal - len, wir las - sen die Hör - ner er - schal - len wenn wie - de - rum

horns shall be soun - ded, our mer - ry-ton'd horns shall be soun - ded, To wel - come the
Hör - ner er - schal - len, wir las - sen die Hör - ner er - schal - len wenn wie - de - rum

Corni, Wind sustain.

Più presto. f

Tutti.

bride - groom and bride, . . Your mer - ry-ton'd horns shall be soun - ded, Hur -
A - bend er - graut, . . soll E - cho und Fel - sen-wand hal - len: Sa!

bride - groom and bride, . . Your mer - ry-ton'd horns shall be soun - ded, Hur -
A - bend er - graut, . . soll E - cho und Fel - sen-wand hal - len: Sa!

bride - groom and bride, . . Your mer - ry-ton'd horns shall be soun - ded, Hur -
A - bend er - graut, . . soll E - cho und Fel - sen-wand hal - len: Sa!

bride - groom and bride, . . Your mer - ry-ton'd horns shall be soun - ded, Hur -
A - bend er - graut, . . soll E - cho und Fel - sen-wand hal - len: Sa!

bride - groom and bride, . . Our mer - ry-ton'd horns shall be soun - ded, Hur -
A - bend er - graut, . . soll E - cho und Fel - sen-wand hal - len: Sa!

bride - groom and bride, . . Our mer - ry-ton'd horns shall be soun - ded, Hur -
A - bend er - graut, . . soll E - cho und Fel - sen-wand hal - len: Sa!

bride - groom and bride, the bride-groom and bride, the bride - groom and bride.
Bräut' - gam, der Braut! dem Bräut'-gam, der Braut! dem Bräut' - gam, der Braut!

bride - groom and bride, the bride-groom and bride, the bride - groom and bride.
Bräut' - gam, der Braut! dem Bräut'-gam, der Braut! dem Bräut' - gam, der Braut!

bride - groom and bride, the bride-groom and bride, the bride - groom and bride.
Bräut' - gam, der Braut! dem Bräut'-gam, der Braut! dem Bräut' - gam, der Braut!

bride - groom and bride, the bride-groom and bride, the bride - groom and bride.
Bräut' - gam, der Braut! dem Bräut'-gam, der Braut! dem Bräut' - gam, der Braut!

bride - groom and bride, the bride-groom and bride, the bride - groom and bride.
Bräut' - gam, der Braut! dem Bräut'-gam, der Braut! dem Bräut' - gam, der Braut!

(*Exeunt Cuno, Caspar and Huntsmen.*)

bride - groom and bride, the bride-groom and bride, the bride - groom and bride.
Bräut' - gam, der Braut! dem Bräut'-gam, der Braut! dem Bräut' - gam, der Braut!

ff

Fl. & Vlns.

KILIAN.—An excellent man, our worthy Ranger! But it is getting very dark and lonely here, come in with me and drink a glass. (*To Rodolph.*) Let us be good friends, my brave Rodolph; I too wish you the best of luck to-morrow. And now chase away the blue-devils, take one of these girls by the hand and join the dance.

RODOLPH.—I don't feel like dancing!

KILIAN.—Well, just as you like.

KILIAN.—*Ein braver Mann, der Herr Erbförster! Aber nun kommt auch in den Schenkgiebel, es wird schon recht dämmerig und schaurig. (zu Max.) Wir wollen gute Freunde bleiben, wackerer Max, auch ich gönne ihm morgen das beste Glück; jetzt schlage er sich die Grillen aus dem Kopfe, nehm er sich ein Mädchen und tanze mit hinein.*

MAX.—*Ja es wäre mir wie tanzen!*

KILIAN.—*Nun, wie's beliebt!*

No. 3. Waltz, Recit. and Aria.—"THROUGH THE FORESTS, THROUGH THE MEADOWS."

Flauti, Oboi, Clarinetti in B flat, Corni in D, Trombe in D, Fagotti, Tympani & Strings.

Piano. *Vlns.* *ff* *Ob. & Vln.* *Tutti.*

Kilian takes one of the women for a partner, the others follow. Bohemian Waltz.

ten.

Most of the dancers waltz into the Inn,

the others disperse.

1mo. *2do.* *decresc.* *p*

It has now grown quite dark.

pp

Rodolph remains on the stage alone.

Cor. *poco a poco morendo.* *pp* *ppp*

Allegro. Corni in C and in E flat. Strings.

f cresc. ff

Viola.

RECIT. RODOLPH. tempo.

No! I can bear my fate no lon-ger: All hope is banish'd from my soul.
Nein! län-ger trag' ich nicht die Qua-len, die Angst, die je-de Hoffnung raubt.

fp ff

RECIT. tempo.

What unknown guilt thus haunts my spi-rit,
Für wel-che Schuld muss ich be-zah-len?

fp ff

RECIT. tempo.

And o'er me works its dark con-troul?
Was weiht dem fal-schen Glück mein Haupt?

fp f rit. p Cl.

AIR. Moderato.

Fl. & Cl.

f a piacere. dolce.

Cor. & Fag.

Thro' the fo - rests, thro' the meadows, Joy was wont with me to
Durch die Wäl-der, durch die Au-en zog ich leich - ten Sinns da -

2nd Vln. & Viola sustain.

stray: Ev' - ry bird that roam'd in a - zure Was my ri - fle's ea - sy prey, ev'ry bird that roam'd in
- hin! Al - les, was ich konnt' er - schauen, war des si-chern Rohrs Ge-winn, Al-les, was ich konnt' er -

a - zure was my ri - fle's, my ri - fle's ea - sy prey.
- schau- en, war des si - chern, des si - chern Rohrs Ge- winn.

Fl. & Cl.

When at evening home re - turn-ing, Rich in booty, rich in
Abends bracht' ich rei - che Beu - te, und wie ü - ber eig'-nes

Fag.

dolce.

hope, Watching at her win - dow, With a smile fair Ag - nes gree - ted me,
Glück, dro-hend wohl dem Mör - der, freute sich A - ga - then's Lie - bes - blick,

Fl. & Fag.

pp

dolce.

Cl. sustain.

with . . . a smile my Ag - nes gree - ted me, with . . a smile my Ag - - nes
freu - - te sich A - ga - then's Lie - bes - blick, freu - - te sich A - ga - - then's

Cor. sustain. *Vln.* *Cl.* *Fag.*

gree - ted me, with a smile my Ag - - nes, my Ag - nes greeted me.
Lie - bes - blick, freu - te sich A - ga - then's, A - ga-then's Lie-bes - blick.

f *Cl.* *p* *Cl.* *f* *Fag.* *p* *dolce.* *Fl. Cl. & Fag.*

RECIT.

And am I now by heav'n for -
Hat denn der Himmel mich ver -

Vlns sustain. *pp* *Cl. sustain.* *Cor.* *Viola*

(*Zamiel, almost motionless, appears from behind the trees in the background.*)

tempo. RECIT. *tempo.* RECIT.

- sa - ken? By ev'- ry an - gel quite for-got? By the destroy-er's hand o'er-
- las - sen? Die Vorsicht ganz ihr Aug' gewandt? Soll das Ver-der - ben mich er -

Fag. *Tymp. & Bassi pizz.* *ff*

tempo (*Zamiel disappears.*)

- ta - ken, Doth chance direct my wayward lot?
- fas - sen? Ver - fiel ich in des Zu - falls Hand?

Ob. & Fag. *pp* *ff*

Andante con moto.

AIR.

Now methinks be-side her lat-tice, For my step she fondly waits, Of my tri - umph ne - ver doubt - ing, Rodolph must de-fy the fates, Yes he must de - fy the fates. Oft in fan - cy doth she hear me, When the wind through branches sighs; Waves a sig - nal, flies to meet me, All in vain, all in vain, no sound re - plies, waves a

Jetzt ist wohl ihr Fen-ster of - fen, und sie horcht auf mei-nen Tritt, lässt nicht ab vom treu - en Hof - fen: Max bringt gu - te Zei-chen mit, Max bringt gu - te Zei-chen mit. Wenn sich rauschend Blät-ter re - gen, wähnt sie wohl, es sei mein Fuss, hüpft vor Freu-den, winkt ent - ge - gen, nur dem Laub, nur dem Laub den Lie-bes - gruss, hüpft vor

Fl. & Ob. — dolce. — Cl. — Strings. — Fag. — Cl. & Cor. — Strings only. — ritard. — pp — tempo. — Fag. sustain.

sig - nal, flies to meet me, all in vain, no sound re-plies!
Freu - den, winkt ent-ge - gen, nur dem Laub den Lie - bes-gruss.

Fl. ritard. pp ff

Cl. Fag. & Viole.

Allegro con fuoco.

(*Zamiel appears*

What e - vil
Doch mich um -

Strings. pp f p

Fag. with Bassi.

again in the background; he strides slowly across the stage, so that he has reached the opposite

pow'r is clo - sing round me? 'Mid taunts and fail-ure, life ab -
- gar - nen fin - stre Mächte, mich fasst Verzweif-lung, fol - tert

Ob. & Cl. Vln. f

side, when at the word

- horr'd! 'Mid taunts and failure, life, oh life . . . . ab-horr'd! I must de -
Spott! mich fasst Verzweif-lung, fol - tert, fol - - tert Spott, mich fasst Ver -

Cor. ff Tutti. Senza Tympani.

- spair, oh life ab-horr'd! No ray . . . will shine . . .
- zweif-lung, fol - tert Spott! O dringt . . . kein Strahl . . .

ff Strings. Fag. sustain. fp

. . . up - on . . . my dark - ness, no ray will shine . . up - on my
. . . durch die - - se Näch - te, o dringt kein Strahl . . durch die - se

Cl. sustain.

dark - ness, Fate go - verns blind-ly, fate go - verns
Näch - te! herrscht blind das Schicksal? herrscht blind das

Cor. Wind. ff fp

"Lord," with a convulsive movement he vanishes.

blind - ly, chance . . is Lord! . . .
Schick - sal? lebt . . . kein Gott? . . .

ff sf fff Tympani.

chance is Lord, fate go-verns blind-ly, chance is Lord, fate go-verns blindly,
lebt kein Gott? mich fasst Ver-zweif-lung, fol - tert Spott, mich fasst Ver-zweiflung

f

chance is Lord, 'Mid taunts . . . and fai - - - lure,
fol - tert Spott, mich fasst . . . Ver - - zweif - - - lung,

(*Enter Caspar stealthily.*)

CASPAR (*as soon as Rodolph perceives him*).—Why, there you are, comrade; it is well that I find you.

RODOLPH.—Why are you for ever dogging my footsteps?

CASPAR.—Those are the thanks I get, when I was just planning something for your good! (*takes up the beer jug.*) What, is it beer you drink? that is not the stuff to kill care! (*calls towards the Inn.*) Ho there, bring wine!

RODOLPH.—Excuse me, my head is quite confused already.

CASPAR (*pours quickly a few drops from a phial into the glass intended for Rodolph, aside*).—A little of this will serve you, my friend. (*pours out wine.*) Help, Zamiel! (*Zamiel thrusts his head from between the trees.*)

CASPAR (*terrified*).—You here?

RODOLPH.—With whom are you talking?

CASPAR.—I? with no one. I only said: I will pour you a little of this, my friend.

RODOLPH —But I don't want any!

CASPAR.—Here's a health to the Head Ranger! I suppose you will not object to drink to the health of your Master?

RODOLPH.—So be it then.

CASPAR.—And now for a song.

CASPAR.—*Da bist du ja, Kamerad; gut, dass ich dich finde.*

MAX.—*Schleichst du schon wieder herum wie ein Horcher?*

CASPAR.—*Ist das mein Dank? Es fiel mir unterwegs ein guter Rath für dich ein.—Wie? was? Bier hast du? Das taugt nicht zum Sorgenbrechen. Wein! Wein!*

MAX.—*Damit verschone mich! Mein Kopf ist ohne dies schon wüste genug.*

CASPAR.—*So, Freundchen, da brauchst du wenig. Hilf Samiel!*

CASPAR.—*Du da?*

MAX.—*Mit wem sprachst du?*

CASPAR.—*Ich? mit Niemanden! Ich sagte: So, Freundchen! weil ich dir einschenkte.*

MAX.—*Ich mag aber nichts!*

CASPAR.—*Der Herr Oberförster soll leben! Die Gesundheit deines Lehrherrn wirst du doch mittrinken.*

MAX.—*So sei es.*

CASPAR. *Nun, so lass uns eins singen.*

No. 4. Song.—"IN THIS EARTHLY VALE OF WOE."

Ottavini, Oboi, Fagotti & Strings.

Allegro feroce ma non troppo presto.

Voice. Piano.

Caspar.

Strings & Fagotti. *ff*

In this earth-ly vale of woe, If no more the grape would grow, Life were but vex - a - tion!
Hier im ird'schen Jam-mer - thal wär' doch nichts als Plack und Qual, träg' der Stock nicht Trau - ben:

Strings. *ff* *Ott. & Fag.* tr *p*

tr

Then till I'm beneath the sod Rud-dy Bacchus be my god,
da - rum bis zum letz-ten Hauch setz'ich auf Gott Bacchus Bauch

scherzando.

Ob. *Fag.*

Lord of ev' - - ry na - - tion, lord of ev' - - ry na - - - tion!
mei - nen fe - - sten Glau - - ben, mei - nen fe - - sten Glau - - - ben!

Strings. *ff* *Ob.*

(*The Dialogue should begin immediately after the voice, without waiting for the end of the Symphony.*)

tr. *Tutti.* tr. tr. *ff*

CASPAR.—Now it's your turn to sing.
RODOLPH.—Let me be.
CASPAR.—Here's to Miss Agnes! Who refuses to drink to the health of his sweetheart is no true man.
RODOLPH.—You grow too bold. *(drinks.)*

CASPAR.—*Ei du musst auch mit singen.*
MAX.—*Lass mich!*
CASPAR.—*Jungfer Agathe soll leben! Wer die Gesundheit seiner Braut ausschlägt, wäre doch wahrlich ein Schuft!*
MAX.—*Du wirst unverschämt!*

But if joy thou'lt have com-plete, Add to this two blis-ses sweet, Then of all thou'rt mas - ter.
Eins ist Eins und Drei sind Drei! drum ad - dirt noch zwei-er - lei zu dem Saft der Re - ben:

tr. tr.

p

Throw the dice with spi-rits bold, In thy arm a maiden hold, Then fear no . . . di - sas - - - ter, then fear no . . . di - sas - - ter.
Kar - ten - spiel und Wür - fel - lust, und ein Kind mit run-der Brust hilft zum ew' - - - gen Le - - ben, hilft zum ew' - - gen Le - - ben.

ff

tr Tutti. tr tr

ff

CASPAR.—But there is no making anything of you! *(drinks.)*
RODOLPH.—Let me be! Do you think I would join in such a song as that?
CASPAR.—Long life to our Prince! He who will not join in that toast is a traitor!
RODOLPH.—Well, then; but not a drop after this.

CASPAR.—*Mit dir ist aber auch gar nichts anzufangen.*
MAX.—*Lass mich! Wie kannst du mir aber auch zumuthen, in so etwas einzustimmen.*
CASPAR.—*Unser Herr Fürst soll leben! Wer nicht dabei ist, ist ein Judas!*
MAX. — *Nun denn, aber auch keinen Tropfen mehr.*

This the tre-foil of de-light, Play, a mai-den red and white, And a brim-ming
Oh-ne dies Tri-fo-li-um giebt's kein wah-res Gau-di-um seit dem er-sten

mea - - sure, These a-lone can give us joy,
Ue - - bel. Fläschchen sei mein A, B, C,

Free-dom from all earth's an-noy, This a-lone . . . is plea - - sure, this a-
Wür-fel, Kar-te, Kä-ther-le mei-ne Bil - - der-fi - - - bel, mei-ne

-lone . . . . is plea - - - sure.
Bil - der-fi - - bel.

Tutti.

RODOLPH (*jumping from his seat*).—Wretch! Agnes was right to warn me of you! (*is going.*)

CASPAR.—Come, what's the need of flying into a passion, brother mine? are you going home so early? (*the clock of the village strikes seven.*)

RODOLPH.—Yes, I must; it has struck seven.

CASPAR.—To fair Agnes? First stay and listen to good advice; it was for that I sought you here. I know what will help you out of all your troubles.

RODOLPH.—How, help me?

MAX.— *Bube! Agathe hat recht, wenn sie mich immer vor dir warnt.*

CASPAR.—*Wie kannst du gleich in den Harnisch gerathen, Bruderherz? Willst du schon nach Hause?*

MAX.— *Ja, es wird Zeit, es schlug sieben.*

CASPAR.—*Zu Agathen? Bleib und lass dir rathen; das war es eigentlich, weshalb ich dich aufsuchte. Dir kann gar wohl geholfen werden.*

MAX.— *Wie, geholfen?*

CASPAR.—What would you say, comrade, if I helped you this very day to fire a shot that would calm all Agnes' fears, and be a pledge of your triumph to-morrow?
RODOLPH.—You question strangely; how could that be possible?
CASPAR.—Courage, comrade, I will show you it is possible! Heart believes, if hand achieves; here, take my rifle!
RODOLPH.—What shall I do with it?
CASPAR.—Wait a bit. (*he looks up to the sky.*) Is there nothing to be seen? (*hastily thrusting his gun into Rodolph's hand.*) Look, look, you see the eagle flying yonder? Now fire!
RODOLPH.—Are you mad? or do you think that I am?
CASPAR.—Fire, in the Dev—in the thunder's name. Ha, ha, ha!
RODOLPH (*doubtfully touches the trigger, the gun goes off, at the same time a wild peal of laughter is heard; Rodolph, surprised, turns to Caspar*).—Why do you laugh? Wings as of demons seem to be rushing o'er my head! (*a great eagle circles for a moment in the air, and then falls dead at Rodolph's feet.*) What is that?
CASPAR (*takes up the eagle*).—Look, the biggest eagle in the land. This will make an impression on yonder boors, and how delighted Agnes will be! (*he plucks some of the largest feathers and puts them on Rodolph's hat.*) There, comrade, you must wear your trophy.
RODOLPH.—What are you about?—I know not what horror seizes me! What sort of a bullet was that?
CASPAR.—As if you did not know that it was a free bullet!
RODOLPH.—What nonsense!—Say, have you any more of them?
CASPAR.—I have not, I had only just enough to last me. (*silence.*)
RODOLPH.—How silent you have grown all of a sudden! How do you mean that you had just enough to last you?
CASPAR.—I meant that this is the night when more can be got.
RODOLPH.—This very night?
CASPAR.—This very night. Great things await you; the powers of Nature are ready to serve you.
RODOLPH.—Well, if it be my fate!—Get me such another bullet.
CASPAR.—As many as you want.
RODOLPH.—And how are they obtained?
CASPAR.—That I will show you. Meet me to-night at the stroke of twelve in the Wolf's Glen.
RODOLPH.—In the Wolf's Glen at midnight? It is an accursed spot, haunted by evil spirits.
CASPAR.—Coward! would you obtain the prize through a comrade's danger? if you shot that eagle—
RODOLPH.—Villain, I am no coward!
CASPAR.—Prove it, then. The girl is madly in love with you, and will die distracted if you do not win the prize, you will be the scorn of the country, despair may drive you to—(*presses his hand to his eyes in pretended emotion.*) For shame, that a rough fellow like me should love you better than himself! (*aside.*) Help, Zamiel!
RODOLPH.—Agnes die! and I to make away with myself! Yes, that might be the end. (*gives his hand to Caspar.*) By my love to her, I will meet you! (*Zamiel looks forth at these words, nods assent and vanishes.*)
CASPAR.—Not a word of this to any one, it might be dangerous for us both. I expect you!
RODOLPH.—I'll not betray you. At twelve we meet. (*Exit rapidly.*)
(*Caspar remains gazing scornfully after him. It is now perfectly dark.*)

CASPAR.—*Wie wär's Kamerad? wenn ich dir noch heute zu einem recht glücklichen Schuss verhülfe, der Agathen beruhigte und zugleich Euer morgendes Glück verbürgte.*
MAX.—*Du fragst wunderbar, wie ist es möglich?*
CASPAR.—*Nur Muth! Muth! was die Augen sehen, glaubt das Herz. Da nimm meine Büchse!*
MAX.—*Was soll ich damit?*
CASPAR.—*Geduld! Zeigt sich denn nichts? Da! da! Siehst du den Stössen dort? Schiess!*
MAX.—*Bist du ein Narr? oder glaubst du ich bin's?*
CASPAR.—*Schiess in's Teu—Schell-Obers Namen, ha ha ha!*
MAX.—*Was lachst du?—Wie Fittige der Unterwelt kreift's dort oben. Was ist das?*
CASPAR.—*Sieh, der grösste Stein-Adler, den es giebt. Victoria! das wird dich bei den Bauern in Respect setzen! das wird Agathen erfreuen! So, Kamerad, dies als Siegeszeichen!*
MAX.—*Was machst du? Wird mir doch so schauerlich! Was war das für eine Kugel?*
CASPAR.—*Wüsstest du wirklich nicht, was eine Freikugel wäre?*
MAX.—*Albernes Geschwätz! Hast du noch mehr solche Kugeln?*
CASPAR.—*Es war die letzte, sie haben gerade ausgereicht.*
MAX.—*Bist du doch auf einmal so wortkarg! ausgereicht; Wie versteht du das?*
CASPAR.—*Weil sie in dieser Nacht zu bekommen sind.*
MAX.—*In dieser Nacht?*
CASPAR.—*Du bist zu hohen Dingen ersehen; heute gerade in dieser Nacht, beut die Natur sich selbst zu deinen Diensten.*
MAX.—*Wohl! mein Geschick will's. Schaff mir so eine Kugel.*
CASPAR.—*Mehr als du brauchst.*
MAX.—*Wie erlangt man sie?*
CASPAR.—*Das will ich dich lehren. Sei punkt zwölf Uhr in der Wolfsschlucht.*
MAX.—*Um Mitternacht in der Wolfsschlucht?—Nein, die Schlucht ist verrufen, und um Mitternacht öffnen sich die Pforten der Hölle.*
CASPAR.—*Feigling! Also nur durch fremde Gefahr möchtest du dein Glück erkaufen? Glaubst du, dieser Adler sei dir geschenkt?*
MAX.—*Elender! Muth hab ich.*
CASPAR.—*So bewähr' ihn! das Mädchen ist auf dich versessen, kann ohne dich nicht leben, sie wird verzweifeln. Du wirst allen Menschen zum Gespötte herumschleichen, vielleicht aus Verzweiflung—Schäme dich, rauher Waidmann, dass du ihn mehr liebst als er sich selbst. Hilf, Samiel!*
MAX.—*Agathe sterben! Ich in einen Abgrund springen? Ja, das wäre das Ende. Bei Agathens Leben! ich komme!*
CASPAR.—*Schweig gegen Jedermann; Es könnte dir und mir Gefahr bringen. Ich erwarte dich!*
MAX.—*Ich dich verrathen? Glock zwölf: ich komme!*

No. 5. Aria.—"NOUGHT, NOUGHT SHALL WARN THEE OF THY DOOM."

Flauto and Ottavino, Oboi, Clarinetti in A, Corni in D and in A, Fagotti, Tromboni, Trombe in D, Tympani and Strings.

Moderato. — Caspar.

Voice. Piano. *Tympani & Corni. Strings.*

Nought, nought shall warn thee of thy doom,
Schweig! schweig! da - mit dich Nie-mand warnt,

Cl. & Fag. Cl. ritard. Allegro. Tutti. Strings.

nought, nought shall warn thee of thy doom, The toils of hell now hold thee
schwei - ge! da-mit dich Nie - mand warnt. Der Höl - le Netz hat dich um -

Brass. Strings. Brass. Strings & Fag.

fast, the toils of hell now hold thee fast, Who now will save thee from de -
- garnt, der Höl - le Netz hat dich um - garnt! Nichts kann vom tie - fen Fall dich

Corni.

- struc- tion, who now will save thee from de - struc - tion, None, no pow'r can
ret - ten! nichts kann vom tie - fen Fall dich ret - ten, nichts, nichts, kann dich

res-cue, all hope is past. Who, who now will save thee from de - struction; no pow'r can
ret - ten vom tie - fen Fall, nichts, nichts kann vom tie - fen Fall dich ret- ten, nichts kann dich
Vlns.
Fag. & Cl. sustain.
res- cue, all hope is past. None, none, all hope is past.
ret - ten vom tie - fen Fall! nichts, nichts vom tie - fen Fall!
Brass.
Strings, Fag. & Trombones.
ff
pp
Sur - round him, ye de - mons, with pin - ions of
Um - gebt ihn, ihr Gei - ster mit Dun - kel be -
Strings, Cl. sustain.
pp
p
night, When he des - pair - eth, seize your vic - tim, Sur -
- schwingt, schon trägt er knir - schend eu - re Ket - ten, um -
Ottav.
Fl & Fag.
Trombone, pp
- round him, ye de - mons, with pin - ions of night. When he des -
- gebt ihn, ihr Gei - ster mit Dun - - kel beschwingt, schon trägt er
Strings.

ff

- pair - eth seize . . your vic - tim! Re - venge! Re - venge! Re -
knir - schend eu - - re Ket - ten, Tri - umph! Tri - umph! Tri -

Tutti.

ff

- venge! my triumph is nigh, Re-venge! my triumph is nigh, my triumph, my triumph is
- umph! die Ra-che ge - lingt! Tri-umph! die Ra-che ge - lingt, die Ra-che, die Ra-che ge -

Strings. Wind. Cor.

Fag. & Trombone with Bassi.

nigh, Re - venge, my triumph, my tri-umph is nigh, Re-venge! my triumph is nigh, my
- lingt! Tri - umph! die Ra-che, die Ra - che ge - lingt! Tri-umph! die Ra-che ge - lingt, die

Cor. p Cl. & Fag with voice. Trombone. pp

triumph, my tri-umph is nigh! Sur - round him, ye de - mons, with pin - ions of night, When
Ra - che, die Ra - che ge - lingt! Um - gebt ihn, ihr Gei - ster mit Dun - kel beschwingt, schon

Fl. & Ob. Strings. Trombone. pp

he des - pair - eth, seize your vic - tim. Re - venge! my tri - - - - -
trägt er knir - schend eu - re Ket - ten, Tri - umph! die Ra - - - - -

Tutti. Fag. ff Strings.

umph, my triumph is nigh, . . my tri - -

che, die Ra-che ge - lingt, . . die Ra - -

Fl. Cl. Fag. & Strings.

umph, my triumph is nigh! Re- venge! Re-

che, die Ra-che ge-lingt! Tri- umph! Tri-

Tutti. *tr* *tr*

ff

- venge! . . . my tri-umph is nigh! Re- venge! Re- venge! . . . my

- umph! . . . die Ra - che ge - lingt! Tri - umph! Tri - umph! . . . die

tr *tr*

(*Exit in the contrary direction to Rodolph.*)

tri - umph . . is nigh! Re - venge! my triumph is nigh! Re - venge! my triumph is nigh!

Ra - che . . . ge- lingt! Tri - umph! die Ra-che ge- lingt! Tri - umph! die Ra-che ge - lingt!

ff

Wind.

ff *ff*

END OF THE FIRST ACT.

ACT II.

No. 6. DUET.—"ROGUE, HOLD FIRM."

A narrow antichamber with two side-doors. Dark tapestry on the walls; deers' antlers and hunting spears give the place an antiquated appearance, and shew that the mansion has once been a princely residence. In the centre a curtained doorway, leading to a balcony. On one side Annie's spinning wheel, on the other a large table, upon which lies a white dress trimmed with green.

Flauti, Clarinetti in A, Corni in A, Fagotti & Strings.

Allegretto grazioso.

vas - sal dost thou rail?
meinst du? wel - chen Knecht?

ANNIE.

What a ques-tion! here's the vas - sal! Dropt the lord of
Nun, den Na - gel! kannst du fra - gen? sollt' er sei - nen

Fag. *Cl. & Fag. sustain.*

Hold him
Ja ge -

this good cas- tle, There, hold firm, re -bellious nail!
Herrn nicht tra - gen! liess ihn fall'n, war das nicht schlecht?

Strings pizz. *arco.* *sf* *p* *Cor.*

firm, and ne-ver fail, hold firm, hold firm, . . hold firm and ne - ver
- wiss! das war nicht recht, ge-wiss, ge - wiss, . . ge - wiss, das war nicht

There, hold firm, re - bel - lious nail, hold firm, hold firm, . . hold firm, re - bel - lious
liess ihn fall'n, war das nicht schecht? ge-wiss, ge - wiss, . . ge - wiss, das war recht

Fl. *Cl. & Vlns.* *Cl.* *dolce.* *Fag.*

fail, hold firm, hold firm, . . hold firm and ne - ver fail.
recht, ge-wiss, ge - wiss, . . ge - wiss, das war nicht recht!

nail, hold firm, hold firm, . . hold firm, re - bel - lious nail.
schlecht, ge-wiss, ge - wiss, . . ge - wiss, das war recht schlecht!

Fl. & Fag. *Fag. & Cello.*

AGNES.
All things to thee bring glad - ness,
Al - les wird dir . . zum Fe - ste,
Vln.
E - ver may thy heart thus be gay!
Al - les beut dir La - chen und Scherz,
Fl. with voice.
But . . when thou hast
o . . wie an - ders
felt . . love's smart, Thou . . . . wilt know what moves
fühlt . mein Herz! o . . . . . wie an - - ders fühlt
Vln. with voice.
my . . . heart! . . .
mein . . . Herz! . . .
Cl. sustains.
pp
mf
ANNIE.
Nought I know of
Gril - len sind mir
Fls. & Vln.
cresc.
f
Strings.
mf scherzando.

care or sor - row, E - ver in dance and play, Joy - ing in life's young May, I'll pass the hours a -
bö - se Gäs - te, im - mer mit leich - tem Sinn tan - zen durch's Le - ben hin, das nur ist Hoch - ge -

- way, . . . Ne - ver shall sor - row trou - ble my mor - row, ne - ver shall sor - row
- winn! . . . Sor - gen und Gram muss man ver - ja - gen, Sor - gen und Gram

trou - ble my mor - row, Joy - ing in life's young May. Nought I know of care or sor - row,
muss man ver - ja - gen, im - mer mit leich - tem Sinn! Gril - len sind mir bö - se Gä - ste,

E-ver in dance and play, Joying in life's young May I'll pass the hours a - way, Nought I know of
im-mer mit leichtem Sinn tanzen durch's Le - ben hin, das nur ist Hoch - ge - winn, Gril - len sind mir

AGNES.

Ah, ... thou know'st not
Wer . . . . be - zwingt des

care or sor-row, nought I know of sor - row.
bö - se Gä-ste, bö - se, bö - se Gä - ste.

Cello with voice.

p Cl. & Cor. sustain.

love's sweet sor - - - - row, . . . While my . . . Ro - dolph . .
Bu - sens Schla - - - - gen? . . . wer der . . . Lie - be . . .

Nought I know of care or sor-row, E - ver in dance and play, Joying in life's young May,
Gril - len sind mir bö - se Gä - ste, im-mer mit leich-tem Sinn tan-zen durch's Leben hin,

Vln. & Fl. with 2nd voice.

is a - way. Hope nor com - - - - fort
süs - - sen Schmerz? Stets um dich, . . . Ge -

I'll pass the hours a - way. Ne - ver shall sor - row trou-ble my mor - row,
das nur ist Hoch-ge - winn! Sor - gen und Gram muss man ver - ja - gen,

Fag. sustain.
Tacent Cl. & Cor.

can . . I bor - - - - row, Dark . . . . and joy - less is . . . . .
- lieb - - ter, za - - - - gen muss . . . . dies ah - nungs - vol - -

ne - ver shall sor-row trouble my mor - row, joy - ing in life's young May. Nought I know of
Sor - gen und Gram muss nan ver - ja - gen, das nur ist Hoch - ge - winn! Gril - len sind mir

cresc.

. . . . my day, ... dark and . .
- - - le Herz, ... muss dies . .

care or sor - row, E - ver in dance and play, joying in life's young May, I'll pass the hours a - way,
bö - se Gä - ste, im - mer mit leich-tem Sinn tan-zen durch's Le-ben hin, das nur ist Hoch-ge - winn,

f Cor.

joy - - - less . . is . . . . . my day, . . Hope nor
ah - - - nungs - vol - - - - le Herz, . . stets um

Nought I know of care or sor-row, nought I know of sor - row,
Gril-len sind mir bö-se Gä-ste, bö-se, bö-se Gä - ste,

Strings. *Cl.* *Fag.* *Cor. sustain.* *Fag.*

com - - - fort can . . I bor-row, Dark and joy - - less
dich . . . . Ge - lieb - ter, za - gen muss dies ah - - nungs-

joy-ing for e-ver in life's . . young May, I'll dance the hours a-way, joy-ing for e-ver in
im - mer mit leichtem, mit leich - tem Sinn tanzen durch's Leben hin, tan-zen durch's Le-ben, durch's

Fl. & Vln.

is . . . my day, . . thou know'st . . . not my
- vol - le Herz, . . um dich . . . . muss es

life's . . young May, joy-ing for e - ver in life's . . . young May,
Le - ben hin, Gril-len sind mir bö-se, bö - - - - se Gä-ste,

Vln. *Tutti.*

sor - row, When Ro - dolph is . . a - way.
za - gen, dies ah - nungs-vol - le Herz.

joy-ing for e - ver in life's, . . . in life's . . young May.
Gril-len sind mir bö - se, bö - - - - se Gä - - - ste.

ANNIE.—There, I have settled the old gentleman for another century in his post. He looks nice enough up yonder. *(To Agnes.)* But I see you have taken off the bandage, does it hurt you no more?

AGNES.—Never mind about it, Annie dear, the blow was not nearly so bad as the fright. Wherever can Rodolph be?

ANNIE.—He will soon be here now. My Uncle said he might come this evening for the last time.

AGNES.—How lonely it seems here!

ANNIE.—Well, there are pleasanter places to spend the eve of a wedding day in than a haunted old castle where not a living soul is stirring, especially when venerable gentlemen who have long mouldered in their tombs take it into their heads to come down upon us *sans cérémonie.* With a nice young man of the present day the case might be different.

AENNCHEN.—*So, nun wird der Altvater wohl wieder ein Jahrhündertchen festhängen. Da oben mag ich ihn recht gern leiden. Aber du hast das Tuch schon abgenommen. Ist das Blut auch völlig gestillt?*

AGATHE.—*Sei ohne Sorgen, liebes Aennchen, der Schreck war das Schlimmste! Wo nur Max bleibt?*

AENNCHEN.—*Nun kommt er gewiss bald. Herr Cuno sagte ja bestimmt, dass er ihn noch einmal heimdsenen werde.*

AGATHE.—*Es ist recht still und einsam hier.*

AENNCHEN.—*Unangenehm ist's freilich, in einem solchen verwünschen Schlosse am Polterabend fast mutterseelen allein zu sein, zumal wenn sich so ehrwürdige, längst vermoderte Herrschaften, mir nichts dir nichts, von den Wänden herabbemühen, Da lob ich mir die lebendigen die jungen.*

No. 7. ARIETTA.—"COMES A GALLANT YOUTH TOWARDS ME."

Flauti, Oboi (one Solo), Corni in C, Fagotti & Strings.

tr.

I will mark. Eyes bent

man wohl schau'n! Zwar schlägt

tr. *Ob.* ten. *Strings.* mf p

down to earth for shy-ness As be - fits a mo - dest

man das Aug' auf's Mie - der nach ver - schäm - ter Mäd - chen

maid, With a sto - len look of sly-ness, Yet may ev' - ry-thing be said, with a

Art; dech ver - stoh - len hebt man's wie - der, wenn's das Herr - chen nicht ge - wahrt, doch ver -

Vln. tr. *Fl. & Ob.* *Fag. sustain.*

sto - len look of sly-ness, yet may ev' - ry-thing be said, all may be said, all may be

- stoh - len hebt man's wie - der, wenn's das Herr-chen nicht ge - wahrt, es nicht ge-wahrt, es nicht ge -

Vln. & Fag. *Ob. Vln.*

said. And if swift e - mo - tion rush - es,

wahrt. Soll - ten ja sich Bli - cke fin - den,

Strings.

Shot from answ'ring lip and eye, Nothing worse than maiden blush - es Need the gallant stranger
nun, was hat das auch für Noth? man wird drum nicht gleich er - blin - den, wird man auch ein we - nig

spy, No, need the gal - lant stranger spy.
roth, ein we - nig roth, ein we - nig roth.

Ob. *f* *mf* Tutti. Strings pizz.

If the hap - py
Blickchen hin und

Cor. & Fag. *p leggiero.*

end thou fear - est, Fly e'er thou that blush must wear.
Blick her - ü - ber, bis der Mund sich auch was traut.

arco. con anima. Cello.

He says: "Fairest," she sighs: "Dear - est!" Soon the two will be a pair,
Er seufzt: Schönste! Sie spricht: Lie - ber! bald heisst's Bräutigam und Braut,

Ob. dolce. Strings pizz.

soon the two will be a pair, . . . soon they'll be a pair.
bald heisst's Bräuti-gam und Braut . . . Bräu-ti - gam und Braut.

arco. *f* Ob. *ff* Tutti.

Up, ye woo - ers, up, de - lay not, I the wedding wreath would wear,
Im-mer nä - her, lie - ben Leut - chen wollt ihr mich im Kran - ze seh'n?

Ob. & Vln.

Fag.

Lo - ver's vows the Fates gain - say not,
Gelt! das ist ein net - tes Bräut-chen,

Vln.

p

Cor. sustain.

So the bride be true and fair, so the bride be true and fair, so the bride, the bride be true and fair!
und der Bursch nicht minder schön, und der Bursch nicht minder schön, und der Bursch, der Bursch nicht min - der schön?

Up, ye woo - ers then, de - lay not, I the wed - ding wreath would wear,
Im - mer nä - her, lie - ben Leut-chen, wollt ihr mich im Kran - ze seh'n?

tr

Ob.

mf

tr

Lo-ver's vows the Fates gainsay not, So the bride, the bride . . be . . . true and
Gelt! das ist ein net- tes Bräutchen und der Bursch, der Bursch nicht . . min - der

Ob. & Vlns.

cresc.

Fag.

fair, ... the . . bride is fair! Up, ye woo - ers, up, de - lay not, I the wed-ding wreath, the wed - ding wreath . . . would wear.

schön, ... nicht min - der schön? Im - mer nä - her, lie - ben Leut-chen, wollt ihr mich im Kran-ze seh'n, im Kran - - - ze seh'n?

Ob. Tutti. f ff 8va

AGNES.—Yes! You the wedding wreath shall wear!

ANNIE.—That's how I like to hear you talk. Agnes, be gay, as I intend to be when I do wear it.

AGNES.—I hope you may; yet, who knows? To judge from my own a bridal wreath may not be entirely without thorns. But my heart is lighter now; this morning when I returned from the hermit, I felt a heavy load oppress me.

ANNIE.—How was that? tell me about it. All I know is that the old man gave you some consecrated roses.

AGNES.—He warned me of some great danger that a vision had revealed to him, and you see his words have been fulfilled, for that picture in falling might have killed me.

ANNIE.—Well interpreted! That is the way to dispose of evil omens!

AGNES.—I doubly prize these roses he gave me, and will tend them carefully.

ANNIE.—Shall I put them in the cool night air, outside the window?

AGNES.—Do so, dear Annie.

ANNIE.—And then let us go to rest.

AGNES.—Not until I have seen Rodolph.

ANNIE.—Oh what a troublesome race you lovers are! (*Exit, carrying the flowers.*)

AGATHE.—*Und der Bursch nicht minder schön.*

AENNCHEN.—*So recht! so gefällst du mir, Agathe: so bist du doch wie ich, wenn ich einmal Braut bin.*

AGATHE.—*Wer weiss? doch ich gönne dirs von Herzen, ist auch mein Brautstand nicht ganz kummerlos; besonders als ich heute von dem Eremiten zurückkam, hat mir's wie ein Stein auf dem Herzen gelegen. Jetzt fühle ich mich um Vieles leichter.*

AENNCHEN.—*Wie so, erzähle doch! Noch weiss ich gar nicht, wie dein Besuch abgelaufen ist, ausser, dass dir der fromme Greis geweihte Rosen geschenkt hat.*

AGATHE.—*Er warnte mich vor grosser Gefahr, welche ihn ein Gesicht offenbarte, dann schenkte er mir diese Rosen. Nun ist seine Warnung in Erfüllung gegangen: das herabstürzende Bild konnte mich tödten.*

AENNCHEN.—*Gut erklärt! so muss man böse Vorbedeuteugen nehmen.*

AGATHE.—*Die Rosen sind mir nun doppelt theuer, und ich will ihrer auf das treueste pflegen.*

AENNCHEN.—*Wie wär's, wenn ich sie in die Nachtfrische vor's Fenster setzte?*

AGATHE.—*Thue das, Aennchen.*

AENNCHEN.—*Aber dann lass uns auch zu Bette gehn.*

AGATHE.—*Nicht eher bis Max da ist.*

AENNCHEN.—*Hat man nicht seine Noth mit Euch Liebesleutchen?*

No. 8. RECIT AND ARIA.—"SOFTLY SIGHING."

Flauti, Oboi, Clarinetti in A, Corni in E and in C, Fagotti & Strings.

Andante. RECIT. AGNES.

VOICE. PIANO.

How tran-quil-ly I slumber'd Be-fore on him I gaz'd!
Wie nah - te mir der Schlummer, be - vor ich ihn ge - seh'n:

Cl. dolce. Strings. pp Tempo. dolce. Fag.

RECIT.

But e - ver-more with sor-row Love hand in hand must go.
Ja, Lie - be pflegt mit Kum-mer stets Hand in Hand zu geh'n;

pp Tempo. dolce. Bassi.

(She draws the curtain from before the balcony, a bright starlight night is seen over the landscape.)

RECIT. Tempo.

The moon reveals her sil-v'ry light; Oh love - - - ly night!
Ob Mond auf sei-nem Pfad wohl lacht? Welch schö - - - ne Nacht!

pp Ob. Tutti. mf Fag. colla voce.

(She steps out upon the balcony and folds her hands in prayer.)

Adagio.

Soft - ly sigh - ing, day is dy - ing, Soar my pray - er heav'nward fly - ing! Star - ry splendour shi - ning yon-der, Pour on
Lei - se, lei - se, from - me Wei - se, schwing' dich auf zum Ster - nen - krei - se! Lied er - schal-le, fei - ernd wal - le mein Ge -

Fl. Cl. pp Vlns. divisi. pp Violins with mutes, & Viola. Cello. pp

us thy ra-diance ten - der!
bet zur Him-mels - hal - le!

Recit. (*looking out.*)

How the golden stars are burn-ing Thro' yon vault of e-ther blue, But lo, gath'ring o'er the mountains Is a cloud, fore-boding storm, And along yon pinewood's side, Veils of dark-ness slow-ly glide.
O wie hell die gold'-nen Ster-ne, mit wie rei-nem Glanz sie glüh'n! nur dort in der Ber-ge Fer-ne scheint ein Wet-ter auf-zu-zieh'n, dort am Wald auch schwebt ein Heer dunk-ler Wol-ken dumpf und schwer.

Viola & Bassi.

pp

Adagio.

Fl. *Cl.* *pp*

Lord, watch o'er me, I im-plore thee, Hum-bly bend-ing I a-dore thee, Thou hast tried us, ne'er . . de - nied us, Let thy ho-ly an-gels guide us!
Zu dir wen-de ich die Hän-de, Herr ohn' An-fang und ohn' En-de. Vor Ge-fah-ren uns . . . zu wah-ren, sen-de dei-ne En-gel-schaa-ren!

Vlns. divisi.

Viola.

Cello. pp

Andante.

pp

Earth has lull'd her care to rest;
Al - les pflegt schon längst der Ruh'!
Why de-lays my loit'-ring love?
trau - ter Freund, wo wei -lest du?
Fond - ly beats my anx - - ious breast:
Ob mein Ohr auch eif - - rig lauscht,—
ten.
Where, my Ro - dolph, dost thou rove?
nur der Tan - - nen Wi - - pfel rauscht,
Scarce the breeze a-mong the boughs
nur das Bir - - ken-laub im Hain
Wakes a mur - mur thro' the si - lence,
flü - stert durch die heh - - re Stil - le,
RECIT.
Save the nightingale lamenting Not a sound disturbs the night.
nur die Nach-tigall und Gril-le scheint der Nachtluft sich zu freu'n.
RECIT.
But hark! doth my ear deceive?
Doch wie! täuscht mich nicht mein Ohr?

Vlns. senza Sordini.
pp
Viola.
Cor. sustain. pp
Cello.
Tempo.
Cor.
pp
pp

RECIT. *accelerando.* *Agitato.*

I heard a footstep, There in the pinewood's shadow, I see a form! 'Tis he, 'tis
Dort klingts wie Schritte, Dort aus der Tannen Mit- te kommt was hervor! Er ist's! er

Tempo.

f *mf*

he! Oh love, I will give thee a sign, Thy mai - - den waits through storm . . and
ist's! die Flagge der Lie - be mag weh'n! Dein Mäd - - chen wacht noch in . . . der

Wind sustain.

f *p*

Basso pizz.

(*She waves a white handkerchief to him.*) RECIT.

shine. He seems not to see me yet, Heav'n, can it be I see a -
Nacht! Er scheint mich noch nicht zu seh'n—Gott! täuscht das Licht des Mond's mich

Strings.

cresc. e stringendo.

p *f*

- right? With flow'-ry wreath his hat is bound! Success, success at last our hopes have crown'd. What bliss to -
nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den bes-ten Schuss ge - than; das kün - det

p *f* *p*

- mor - row's dawn will bring! Oh! joy - ful token, hope renews my
Glück für mor - gen an! O süs - se Hoffnung neu be - leb - ter

Ob. & Fag.

f *f*

Vivace con fuoco.

soul!
Muth!

Wind sustain.

p *cresc. assai.* *f*

ff

How ev-'ry pulse is fly-ing, And my heart beats loud and
All' mei-ne Pul-se schla-gen, und das Herz wallt un-ge-

8va.

ff

fast, We shall meet in . . joy . . at last, . . we shall
-stüm, süss ent-zückt ent-ge-gen ihm, . . süss ent-

p

meet in joy . . at last!
-zückt ent-ge-gen ihm!

Could I dare to
Konnt' ich das zu

Cello.

hope such rap-ture,
hof-fen wa-gen?

could I dare to hope such rap-ture, could I
konnt' ich das zu hof-fen wa-gen? konnt' ich

Wind.

Strings.

dare to hope such rapture? Frow - - ning Fate at last re - lents, And to
das zu hof - fen wa - gen? Ja! . . . es wan - dte sich das Glück zu dem

crown our love con - sents, Oh what joy for us to-mor-row, oh what joy for us to -
theu - ren Freund zu - rück, will sich mor - gen treu be - wäh-ren, will sich mor - gen treu be -

Cl. & Cor. sustain. *Ob. sustain.*

- mor-row, Am I dream-ing? is this
- wäh-ren! Ist's nicht Täu-schung, ist's nicht

Strings. *Cello.* *Contrabasso.*

true? . . . Bounteous heav'n, my heart shall praise thee For this
Wahn? . . Him-mel, nimm des Dan - kes Zäh - ren für dies

Cl. *Tutti.* *Strings.* *Cello & Fag.*

hope of ro - sy hue, Boun - teous heav'n, my . . . heart . . . shall
Pfand der Hoff - nung an! Him - mel, nimm des . . . Dan - - kes

Cl. sustain. *Tutti.*

praise thee, For.. this.. hope . . . of ro - sy hue.
Zäh - ren für.. dies.. Pfand . . . der Hoff - nung an!

Fl. & Vln. *ff*

How ev'ry pulse is fly-ing, and my heart beats loud and fast, How ev'ry pulse is
All' mei-ne Pul - se schla-gen, und das Herz wallt un - ge-stüm, all' mei-ne Pul - se

Wind. *ff*

a piacere con tutta forza. *a tempo.*

fly-ing, and my heart beats loud and fast, .. Ah .. we meet in joy at last, . .
schla-gen, und das Herz wallt un - ge - stüm; .. süss .. ent-zückt ent-ge - gen ihm, . .

Vln. *Tutti.* *colla voce.* *Strings.* *p*

in joy at last, Yes, we meet . . . in joy at last,
ent - ge - gen ihm! süss ent - zückt— . . . ent - ge - gen ihm,

poco a poco. *cresc.*

Fag.

yes, we meet . . . in joy at last, . . . we meet, .. in joy at
süss ent - zückt— . . . ent - ge - gen ihm, . . . ent - zückt .. ent - ge - gen

Wind. *mf* *f* *ff*

last!
ihm!

(*Enter Rodolph, hastily and much disturbed, soon afterwards re-enter Annie.*)

AGNES.—Oh Rodolph, you have come at last!

RODOLPH.—My Agnes! (*They embrace. Agnes starts away from him as she perceives, instead of the expected trophy of victory, the eagle's feathers.*) Forgive me, dearest, my tardy coming! and now I have but a few moments to stay.

AGNES.—What, you would leave me again so soon? A storm is rising.

RODOLPH.—I have no choice, I must! (*Throws his hat on the table so that the plume extinguishes the little lamp that was burning there.*)

ANNIE.—How excited you are! I suppose you have been dancing?

RODOLPH.—It seems like it.

AGNES (*Timidly, with evident disappointment*).—You are out of spirits, dear Rodolph. Have you been again unfortunate?

RODOLPH.—No, on the contrary! I have shot an enormous eagle on the wing.

AGNES.—Do not be so impetuous! You startle me.

RODOLPH.—Forgive me! (*perceives the hurt on her forehead.*) But what is this? You are hurt! By all that is sacred, tell me what has happened?

AGNES.—A mere nothing, it will have vanish'd before our wedding (*clinging to him fondly*), and you shall not have to be ashamed of your little wife. Oh Rodolph, why do you look so gloomy and disturbed, when I love you so dearly? If you should fail and we are parted to-morrow, I should die of grief.

RODOLPH.—It is that that drives me away.

AGNES.—That drives you?—

RODOLPH.—I am — I have had another stroke of fortune.

AGNES.—Another?

RODOLPH.—Yes, why not? (*avoiding Agnes' gaze.*) At dusk to-night I shot a stag, and I must bring him in or he may be stolen.

AGNES.—And where did he fall?

RODOLPH.—Some distance from here—in the forest—close by the Wolf's Glen.

AGATHE.—*Bist du endlich da, Max?*

MAX.—*Meine Agathe! Verzeiht, wenn ihr meinetwegen wach geblieben seid! leider komme ich nur auf einige Augenblicke.*

AGATHE.—*Du willst doch nicht wieder fort? Es sind Gewitter im Anzuge.*

MAX.—*Ich muss ja!*

AENNCHEN.—*Wir sind ja recht lebhaft! Vermuthlich getanzt?*

MAX.—*Ja, ja! Vermuthlich.*

AGATHE.—*Du scheinst übel gelaunt. Wieder unglücklich gewesen?*

MAX.—*Nein, nein! im Gegentheil! den grössten Raubvogel hab ich aus den Wolken geholt.*

AGATHE.—*Sei doch nicht so hastig! Du fährst mir in die Augen.*

MAX.—*Vergieb! Aber was ist das? Du bist verwundet, deine Locken sind blutig,—um aller Heiligen willen, was ist dir begegnet?*

AGATHE.—*Nichts, so viel als nichts? Es heilt noch vor'm Brautgang. Du sollst dich darum deines Bräutchens nicht schämen. O steh nicht so in dich gekehrt, ich liebe dich ja so innig; solltest du morgen nicht glücklich sein, würdest du mir, ich dir entrissen, o gewiss, der Gram würde mich tödten.*

MAX.—*Darum—eben darum muss ich wieder fort.*

AGATHE.—*Aber was treibt dich*

MAX.—*Ich habe—ich bin noch einmal glücklich gewesen.*

AGATHE.—*Noch einmal?*

MAX.—*Ja doch! ja. Ich habe in der Dämmerung einen Sechszehnder geschossen, der muss noch hereingeschafft werden, sonst stehlen ihn des Nachts die Bauern.*

AGATHE.—*Wo liegt der Hirsch?*

MAX.—*Ziemlich weit—im tiefen Walde—bei der Wolfsschlucht.*

No. 9. TRIO.—"WHERE? WHAT? OH TERROR!"

Flauti, Clarinetti in B flat, Corni in E flat, Fagotti & Strings.

Allegro.

VOICE. PIANO.

AGNES.

Where? what? Oh ter-ror, There in the haun-ted glen? There in the haunted glen?
Wie? was? Ent - set - zen! Dort in der Schreckens - schlucht? Dort in der Schreckensschlucht?

Strings. *ff* *pp* *f* *ff* *p* *Cl. & Vln.* *Scherzando.* *Fag.*

ANNIE.

'Tis there the De-mon of the fo - rest, At midnight seeks his gloo-my den.
Der wil - de Jä - ger soll dort het - zen, und wer ihn hört, er - greift die Flucht.

Vln. *Cl. Cor. & Strings.* *Cello.*

RODOLPH.

A hun - ter bold must brave all dan-ger.
Darf Furcht im Herz des Waid - - manns hausen?

AGNES.

'Tis temp - ting heav'n to seek that place,
Doch sün - digt der, der Gott ver - sucht!

dolce.

RODOLPH.

To ev' - ry
Ich bin ver -

thought of fear a stran - ger It is the hun - - ter's
- *traut mit je - - nem Grau - sen, das Mit - - - ter-nacht im*

lot to roam Thro' scenes of dark - ness,
Wal - de webt, wenn sturm - - be - wegt die

f
toil, and dan - ger, The earth his bed, the wood . . . .
Ei - - chen sau - sen, der Hä - - her krächzt, die Eu - - - -

f *dim.* *p*

(Rodolph takes up his hat, pouch, and rifle.)

. . . . his home . . . .
- - - - *le schwebt . . . .*

Vln. *pp* *Fag.* *cresc.*

AGNES.
Oh, do not go, my heart bids me ask thee stay, oh stay, . . oh do not go, my love, a-while de -
Mir ist so bang', o blei - be! o ei - le nicht so schnell! mir ist so bang', o bleibe, o ei - le

Strings only. *f* *p* *Cor. sustains.*

ANNIE.

- lay, my love, awhile de - lay, oh stay, my love, awhile de - lay. Oh do not go, her
nicht so schnell! o ei - le, ei - le, ei - le nicht, mir ist so bang'! Ihr ist so bang', o

Cl. & Fag. *Vln.*

AGNES.

Oh do not go, my heart bids me ask thee stay, . . oh stay, . . .
Mir ist so bang', o blei - be! o ei - le nicht . . so schnell! . .

ANNIE.

heart bids her ask thee stay, oh do not go, a - while de - lay, for her sake yet de -
ei - le, o ei - le nicht so schnell! o ei - le, ei - le nicht so schnell! o ei - le

RODOLPH.

My pur - - pose calls me, stay me not . . .
Darf Furcht . . . im Herz des Waidmanns hau - -

Cl.

oh do not go, my love, awhile de - lay, my love, awhile de - lay, oh stay, my
mir ist so bang', o blei - be! o ei - le nicht so schnell, o ei - le, ei - le, ei - le

- lay, oh go not yet, for her sake yet a - while de - lay, for
nicht, o ei - le nicht so schnell, o ei - le, ei - - le nicht so

then, my pur - pose calls me, stay me not, yes my pur - pose
- sen? ich bin ver - traut mit je - nem Grau - sen, das Mit - ter -

mf *cresc.* *f*

love, a-while de - lay.
nicht, mir ist so bang'!

her sake yet a - while de - lay.
schnell, o ei - le, ei - le nicht!

(gazing towards the balcony, gloomily, aside.)

calls, then stay me not. The moon as yet with
- nacht im Wal - de webt! Noch trübt sich nicht die

pizz Cor. Cl. & Strings arco.

light un-clou - ded, Doth pour a-round her sil - - v'ry
Mon - - den-schei - be, noch strahlt ihr Schim - - mer klar und

Fl. Cor. sustain.

ray, But soon by dark-ness 'twill be shrou - ded,
hell, doch bald wird sie den Schein ver - lie - - ren,

cresc.

ANNIE.

Why dost thou scan the dark-ness yon-der? Say why thy
Willst du den Him-mel ob - ser - vi - ren? Das wär' nun

Vln. Fl. & Vln. legg.

frowning and dis - may? say why thy frowning and dis - may? say why thy frowning and dis - may? why dost thou scan the hea-vens
meine . . Sa - che nicht, das wär' nun meine Sa- che nicht, das wär' nun meine Sache nicht, den Himmel ob - ser -

RODOLPH.

Soon, yes, soon by dark - ness 'twill be
Bald. ja bald wird sie den Schein ver -

yon-der, Say why thy frown - ing and dis - may, Why, oh why, then say?
- vi - ren das wär' nun mei - ne Sa - che nicht, mei- ne Sa - che nicht.

AGNES.

Oh, I had
So kann dich

shrouded, yes, soon by darkness 'twill be shrou - - - ded.
- lie - ren, ja bald wird sie den Schein ver - lie - - - - ren.

Strings. *mf* Cor.

thought thy heart was fon - der.
mei - ne Angst nicht rüh - ren?

f Where du-ty calls me I o - bey,
Mich ruft von hin-nen Macht und Pflicht,

f *p* *f* *ff*

Bassi & Fag.

RODOLPH.

Where du- ty calls, where du - ty calls, I must, I must o - bey!
mich ruft von hin - nen Wort und Pflicht, mich ru - - fen Wort und Pflicht!

Strings. Wind. *ff* Vln. *p*

8va.

AGNES.
p
Fare - - well, fare - - well, fare - - well, fare - thee -
Leb' . . wohl? leb' . . wohl! leb' . . . wohl, le - be

ANNIE.
p
Fare - - well, fare - - well, fare - - well, fare - thee -
Leb' . . wohl! leb' . . wohl! leb' . . . wohl, le - be

RODOLPH.
p
Fare - - well, fare - - well, fare - - well, fare - thee -
Leb' . . wohl! leb' . . wohl! leb' . . . wohl, le - be

Fl. dolce. Strings. Cello. Tutti. assai dolce.

- well, fare - thee - well, good - night, good - night, fare - - -
wohl, le - be wohl, leb' wohl, leb' wohl, le - - -

- well, fare - thee - well, good - night, good - night,
wohl, le - be wohl, leb' wohl, leb' wohl,

- well, fare - thee - well, good - night, good - night, fare - - - well, . . .
wohl, le - be wohl, leb' wohl, leb' wohl, le - - be, . . .

Vln. Cor. & Fag. pp Cl.

- well, good - night, f fare - well, ff good - - night.
- - - be wohl! leb' wohl! leb' wohl!

fare - thee - well, f fare - well, ff good - - night.
le - be wohl! leb' wohl! leb' wohl!

good - - night, ff fare - well, ff good - - night.
leb' wohl! leb' wohl! leb' wohl!

Fl. Vivace. con fuoco. Strings. ff ff Tutti. Wind sustain. ff

(*Rodolph departs hastily, at the door he returns.*)

RODOLPH (*sadly and tenderly*).

Andantino.

But doth thy heart for - give me, my

Doch hast du auch ver - ge - ben den

Strings.

pp

AGNES.

O yes, my heart for - gives thee, nor thou my warn- ing slight,

Nichts fühlt mein Herz als Be - ben, nimm mei-ner War - nung Acht,

has - ty words to - night, doth thy heart for - give me, my has - ty words to-night, But

Vor- wurf, den Ver-dacht? hast du auch ver - ge - ben den Vor - wurf, den Ver-dacht, doch

Fag. with Tenor.

O yes, my heart for - gives . . . thee, Nor thou my warn - ing

nichts fühlt mein Herz als Be - - ben, nimm mei - ner War - nung

ANNIE.

This is the huntsman's fortune, No rest by day or night, no rest by day or night, no rest by day or

So ist das Jä - ger - le - ben, nie Ruh' bei Tag und Nacht, nie Ruh' bei Tag und Nacht, nie Ruh' bei Tag und

RODOLPH.

doth thy heart for - - give . . . me my has - ty words to -

hast du auch ver - - ge - - ben den Vor - wurf, den Ver -

2nd Vln.

slight, O yes, my heart for - gives . . . thee, Nor

Acht, nichts fühlt mein Herz als Be - - ben, nimm

night, no rest by day or night, This is the huntsman's fortune, no rest by day

Nacht, nie Ruh' bei Tag und Nacht! so ist das Jä - ger - le- ben, nie Ruh' bei Tag

night . . . doth thy heart for - - give . . . me My

- *dacht? . . . hast du auch ver - - ge - - - ben den*

Fl. with Sop.

thou my warn - ing slight, . . . nor thou my warn - ing
mei - - ner War - nung Acht, . . . nimm mei - ner War - nung

or night, no rest by day or night, no rest by day or night, no rest, . . no rest by day or
und Nacht, nie Ruh' bei Tag und Nacht, nie Ruh' bei Tag und Nacht, nie Ru - he, nie Ruh' bei Tag und

has - ty words to - night? . . . . my has-ty words . . to -
Vor - wurf, den . . Ver dacht? . . . . hast du ver - ge - - - -

fp

slight, nor thou my warn - - - - ing
Acht, nimm mei - - ner War - - - - nung

night, this is the huntsman's fortune, no rest by day or night, no rest by day or night, no rest by day or
Nacht, so ist das Jä - ger - le - ben, nie Ruh' bei Tag und Nacht, nie Ruh' bei Tag und Nicht, nie Ruh' bei Tag und

- night? my has - - ty words . . . to - - -
- ben den Vor - - wurf, den . . . . Ver - - -

slight, nor thou my warning slight, nor thou my warning slight. . .
Acht, nimm meiner War-nung Acht, nimm mei-ner Warnung Acht! . .

night, this is the huntsman's fortune, no rest by day or night. . .
Nacht, so ist das Jä - ger - le - ben, nie Ruh' bei Tag und Nacht! . .

- night? dost thou for - give my has - ty words to - night? . .
- dacht? doch hast du auch ver - ge - ben den Ver - dacht? . .

Cl. *Strings.* *Allegro vivace. Vlns.*

morendo. *pp* *ff*

Fag.

Ah, if thou yet wilt leave me, my warn-ing words, . . . my
Weh' mir! ich muss dich las-sen, ich muss dich las - sen, ich

Dear-est, I would not
Bald wird der Mond er -

Vln.
Tutti.
(*mf*)
Fag.

words o - bey, if thou yet wilt leave . . . me, . . . oh, my warning words o -
muss dich las - sen! denk' an A - ga - - the's . . Wort', denk' an A - ga - the's

(*to Agnes.*) (*to Rodolph.*)
Let not this part - ing grieve thee, oh, Ag - nes, Her warning words o -
Such', Bes-te, dich zu fas - sen, zu fas - sen, Denk' an A - ga - the's

grieve thee, 'Tis fate it - self that calls, I must, I must o - bey, My fate I must o -
- blas-sen, mein Schick-sal reisst mich fort, mein Schick-sal reisst mich fort, mein Schicksal reisst mich

Tutti.

- bey, my warn - ing words o - bey, my warn - ing words o - bey,
Wort, denk' an A - ga - the's Wort, denk' an A - - ga - the's Wort,
cresc.

- bey, her warn - ing words o - bey, her warn - ing words o - bey,
Wort, denk' an A - ga - the's Wort, denk' an A - - ga - the's Wort,
cresc.

- bey, my fate I must o - bey, my fate I must o - bey,
fort, mein Schicksal reisst mich fort, mein Schick - sal reisst mich fort,
cresc.

ff *ff*

f *ff*

my warn-ing words o - bey, my warn-ing words . . . o -
denk' an A - ga - the's Wort, denk' an A - ga - the's . . .

f *ff*

her warn-ing words o - bey, her warn-ing words o - - -
denk' an A - ga - the's Wort, denk' an A - ga - - - the's

f *ff*

my fate I must o - bey, my fate I must o - - -
mein Schick-sal reisst mich fort, mein Schick-sal reisst mich . . .

ff *ff*

(*Exeunt.*)

- bey, my warning words o - bey. . . .
Wort, denk' an A - ga - the's Wort! . . .

- bey, her warning words o - bey. . . .
Wort, denk' an A - ga - the's Wort! . . .

(*Exit Rodolph hastily, pressing his hat deep over his brow.*)
(*Scene changes immediately for Finale.*)

- bey, my fate I must o - bey. . . .
fort, mein Schicksal reisst mich fort! . . .

ff

No. 10. FINALE I.—"UHUI! UHUI!"

(THE WOLF'S GLEN.)

Flauti and Ottavino, Oboi, Clarinetti in A, Fagotti, Corni in D and in C, Trombe in C, 3 Tromboni, Tympani and Strings.

A craggy glen, surrounded by high mountains, down the side of one of which falls a cascade. To the left a blasted tree, on the knotty branch of which an owl is sitting. To the right a steep path by which Rodolph comes, below which a great hollow cave. The moon throws a lurid light over all. A few battered pine trees are scattered here aad there. Caspar, in shirt sleeves, is making a circle of black stones; a skull is in the centre; a crucible, a bullet mould, and an eagle's wing.

Sostenuto.

PIANO.

Cl. sustain. *pp*

Tromboni. *pp*

Bassi.

cresc. *Tromboni.*

Fag. *f*

CHORUS OF INVISIBLE SPIRITS.

TREBLE *and* ALTO.

U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i!

U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i!

TENOR.

U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i!

U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i! U - hu - i!

BASS.

Poison'd dew the moon hath shed, Spider's web is dyed with red, Ere to-morrow's sun hath died, Death will wed a - no - ther bride, Ere the moon her course has run,

Milch des Mondes fiel auf's Kraut, Spinnweb' ist mit Blut be-thaut! Eh' noch wieder A-bend graut, ist sie todt, die zar - te Braut! Eh' noch wie-der sinkt die Nacht,

Wind.

pp ff pp f ff pp ff pp

Tromboni.

fp ff p

U - hu - i! U - hu - i! U - hu - i!
U - hu - i! U - hu - i! U - hu - i!

U - hu - i! U - hu - i! U - hu - i!
U - hu - i! U - hu - i! U - hu - i!

Deeds of darkness will be done.
ist das Op-fer dar - - ge - bracht!

ff

Trombone. pp

(A clock in the distance strikes twelve. The circle being finished, Caspar draws his hanger, and at the twelfth stroke strikes it violently into the skull.)

CASPAR *(raises his hanger with the skull upon it, aloft, turns round three times and calls :)*

Zamiel, Zamiel, appear!
Samiel! Samiel! erschein'!

pp *ff* *Ob. Cl. & Strings.* *pp*

Tymp. Bassi pizz.

(He replaces the hanger and skull in the centre of the circle.)

By the enchanter's skull, oh hear, Zamiel, Zamiel, appear!
Bei des Zaubrers Hirngebein! Samiel! Samiel! erschein!

ZAMIEL *(appears from a rock).*
Who calls me?
Was rufst du?

pp *ff*

Bassi arco. & Fag. *Tromboni.*

(Caspar prostrates himself.)

Agitato.
Viole. *p* *Vln.* *Cor.* *f*

Cello pizz.

CASPAR (*crouching*).

Thou know'st to-mor-row's sun Will see my re - spite
Du weisst dass mei - ne Frist schier ab - ge - lau - fen

Fl. sustain. *Cl. sustain.*

run. ZAMIEL. To-morrow! CASPAR. Three years on earth yet let me live. ZAMIEL. No! CASPAR. A -
ist. Morgen! Ver - läng' - re sie noch ein-mal mir! Nein! Ich

pp *Tymp.* *pp* *Tymp.*

- no - ther vic-tim thou shalt have. ZAMIEL. Whom? CASPAR. A gal - lant youth and brave,
brin - ge ne - ue O - pfer dir. Welche? Mein Jagd - ge-sell, er naht,

pp

He of thy king - dom dark was ne'er the slave. ZAMIEL. What doth he seek?
er, der noch nie dein dun - kles Reich be - trat. Was sein Begehr?

pp

Nought doth he ask but bul - lets thou shalt guide. ZAMIEL. Six shall
Frei - - ku- geln sind's, auf die er Hoff - nung baut. Sech - se

Ob. Cl. sustain.

f *pp*

CASPAR.

make him, seven forsake him. The sev'nth shall be for thee, and slay his bride,
tref - fen, Sie-ben äf - fen! Die Sie-ben - te sei dein! aus sei - nem Rohr,

Tromboni. *arco.* *pizz.* *arco.*

Dark spi-rits of the hour, Her death will make him des - perate, Him and her
lenk' sie nach sei-ner Braut! Dies wird ihn der Verz-wei-flung weih'n, ihn und den

Ob. sustain. *cresc.* *Tromb. Basso.*

ZAMIEL. CASPAR.

fa - ther! O'er her as yet I have no power. Will he suf-fice to
Va - ter. Noch hab'ich keinen Theil an ihr. Ge-nügt er dir al-

Ob. *Cl. sustain.*

ZAMIEL. CASPAR.

pay? He may. Grant this de - lay, That I three years am
lein? Das findet sich. Doch schenkst du Frist, und wie-der auf drei

free, And Ro - dolph shall thy vic-tim be . . . . .
Jahr, bring' ich ihn dir zur Beu - te dar! . . . .

Strings. *cresc.*

ZAMIEL. So be't! by the gates of hell I vow. To-morrow, he or thou.
Es sei! bei den Pforten der Hölle! morgen Er oder Du.

(vanishes with low thunder.)

Fl. p ff Cor. Tutti.

(Caspar, much exhausted, raises himself slowly, and wipes his forehead.

Allegro. Strings. p. Wind.

The hanger and skull disappear, and in their place a small hearth with glowing coals, and some faggots rise out of the earth.)

CASPAR *(perceiving them).* Well served!
Trefflich bedient!

Strings & Cor. mf cresc. f Tutti. ff

(Takes a draught from his hunting flask.)

To thee, Great Zamiel! *(drinks.)*
Gesegn'es Samiel!

I breathe again.
Er hat mir warm gemacht!

Strings. f tr stringendo. Fl. & Strings. f

But where can Rodolph be?
Aber wo bleibt denn Max?

He'd never break his word?
Sollte er wortbrüchig werden?

Help, Zamiel!
Samiel, hilf!

(Caspar goes anxiously backwards and forwards within the circle; the coals burn low, he kneels down, puts on faggots and blows on the fire. The owls and other birds hereupon raise their wings as though for the same purpose.) *(The fire burns and crackles.)*

p Wind. pp p Cor. pp

6

(Rodolph, seen

cresc. poco a poco. Fag.

on the point of a rock opposite to the cascade, bends over and looks down into the glen.)

RODOLPH.

ff

Ah! . .
Ha! . .

4 *Corni.*

RECIT.

f *ff*

hor - rid darkness lies be - fore me, Op'ning wide a black a - byss, As though the gates of hell were
Furcht - bar gähnt der dü-stre Abgrund! welch ein Grau'n! das Au-ge wähnt in ei - nen Höl-lenpfuhl zu

Andante.

here, I hear the sound of dis - tant thun - der, The
schau'n! Wie dort sich Wet - terwol - ken bal - len, der

Strings.

pp

moon her lu - rid beam withdraws. What ghost - ly forms are flit - ting
Mond ver - liert von sei - nem Schein, ge - spenst' - ge Ne - bel-bil - der

pp

Vln.

Fl. & 2nd Vln.

Viola & Cello.

yon - der, . . . With look that chills and awes; . . o'er -
wal - len, . . . be - lebt ist das Ge - stein, . un-

Fag. *Fag.*

Allegro. RECIT. *Tempo, più moderato.*

head, Hark, hark, with shrieks the night-bird hails the dark! Ah, yonder blasted
hier, *Strings.* *husch! husch! fliegt Nacht ge-vö - gel auf im Busch!* *Roth-grau-e, narb'ge*

à tempo.

oak for me hath out-spread his gi - ant toils; But
Zwei - ge strec- ken nach mir die Rie- sen- faust! *Nein!*

Viola & Fag.

RECIT.

though my heart re - coils, I must— Not
ob das Herz auch graust— *ich muss—* *ich*

stringendo. *Strings.*

(*He begins to climb down.*)

hell it - self shall daunt me!
trot - ze al - len Schrecken!

Wood, Corni & Strings.
Vivace.

Caspar.—Thanks, Zamiel, my respite is won. (*to Rodolph*) Well, comrade, you've come at last! the toil and trouble you leave to me! (*He blows the fire with the eagle's wing, and lifts it up as he speaks towards Rodolph.*)

Caspar.—*Dank, Samiel, dis Frist is gewonnen! Kommst du endlich, Kamerad? ist das auch recht, mich so allein zu lassen? siehst du nicht, wie mir's sauer wird?*

Rodolph (*gazing at the eagle's wing*).

I shot that eagle from yonder sky, I dare not tarry. *Ich schoss den Adler aus hoher Luft, ich kann nicht rückwärts,*

Strings. p Moderato.

Recit. *Vivace.*

I can-not fly. *mein Schicksal ruft!*

f ff Cor.

(*He climbs down a little further, then stands still and gazes fixedly at the opposite rock, where the spirit of his mother appears.*)

Wood only. ff

Recit.

Woe's me! *Weh' mir!*

p

Caspar.—Come down, make haste, the time is pressing.
Caspar.—*So komm doch, die Zeit eilt.*

I can-not de-scend! *Ich kann nicht hin-ab!*

Caspar.—Coward! at other times you climb like any Chamois.
Caspar.—*Hasenherz! klimmst ja sonst wie eine Gemse.*

Look yonder, look! *Sieh dort hin, sieh!*

(*He points to the opposite rock, where a white veiled figure is visible, who raises her hand.*)

Strings. a tempo poco ritenuto.

f f pp

In robe of death There stands my mother's wraith, White as in her
Was dort sich weist, ist mei-ner Mut-ter Geist. So lag sie im

ritard.

f pp ritard.

Fag. with Bassi.

RECIT.

tomb, Beck - ons through the gloom, Oh look, with tear-streaming
Sarg, so ruht sie im Grab. Sie fleht mit war - nen-dem

Vivace.

ff

eye, She warns me to fly!
Blick. sie winkt mir zu - rück!

CASPAR (*aside*). (*aloud*)
Help! Zamiel! What nonsensical fancies! Ha! ha! ha!
Hilf, Samiel! Alberne Fratzen! Ha! ha! ha!

f

Look again and you will see what you are trembling at!
Sieh' noch einmal hin, damit du die Folgen deiner feigen Thorheit erkennst!

(*The veiled figure has vanished and the form of Agnes is seen in her place. She appears distracted and as if about to throw herself down the cascade.*)

Fl. & Vln.

pp

agitato assai.

f *fp*

f *p*

RODOLPH.

My Ag - nes! she plun- ges be - low, then
A - ga - the! Sie springt in den Fluss! Hin -

sempre cresc.

down then down, I must, my
- ab! hin - ab! ich muss! A -

f *cresc.* *Wind sustain.* *ff*

Ag - - nes, she plun - ges be - low, my
- ga - - the! *Fl.* sie springt in den Fluss, A -

Ag - - - nes, then down I must, then down I must, then down I
- ga - - - the! hin - ab! ich muss! hin - ab! ich muss! hin - ab! ich

(*Rodolph climbs down; the moon begins to darken.*) CASPAR (*aside, sardonically*).

must.
muss! Tutti senza Tromboni, Trombe & Tympani.

I think it was time.
Ich denke wohl auch!

ff

RODOLPH (*impetuously to Caspar*).—Here I am! what do you require?
MAX.—*Hier bin ich! was hab' ich zu thun?*

CASPAR.—Hush, the moments are precious, (*the moon is now scarcely visible. He takes up the crucible.*) Now mark, that you may learn the art. (*He takes the ingredients from his pouch and throws them in one by one.*)
CASPAR.—*Still, die Augenblicke sind kostbar. Merk auf, damit du die Kunst lernst.*

CASPAR.—First the lead; some broken glass of church windows, that can always be got; some quicksilver; three bullets that have hit their mark.
CASPAR.—*Hier, erst das Blei; etwas Glas von zerbrochenen, Kirchenfenstern, das findet sich. Etwas Quecksilber. Drei Kugeln, die schon einmal getroffen.*

CASPAR.—The right eye of a lapwing, the left of a lynx; a powerful charm.
CASPAR.—*Das rechte auge eines Wiedehopfs; das linke eines Luchses. Probatum est!*

CASPAR.— And now a blessing on the bullets!
CASPAR.— *Und nun den Kugelsegen!*

pp *Fl.*

CASPAR.—Thou who roam'st at midnight hour, Zamiel, Zamiel, work thy pow'r. Spirit dread, be near this night, And complete the mystic rite, By the shade of murderers dead. Do thou bless the charmed lead. Seven the number we re - vere.

Schütze, der im Dunkeln wacht, Samiel! Samiel! hab' acht! Steh mir bei in dieser Nacht, Bis der Zauber ist voll - bracht! Salbe mir so Kraut als Blei, Segne's sieben, neun und drei, dass die Kugel tüchtig sei.

(In the three rests he prostrates himself three times to the earth.)

Andante. *Strings. pp* *Moderato.* *Tymp. & Bassi pizz.* *arco.*

(The contents of the crucible begin to ferment and hiss, and to throw a greenish flame. A cloud passes entirely over the moon. The scene is now only lighted by the fire on the hearth, the eyes of the owl, and the decayed wood of the oak tree.)

Zamiel, Zamiel, ap-pear.
Samiel! Samiel! her-bei.

Cl. Cor. & Strings. *Allegro moderato.* *pp* *Cello.*

Caspar casts the bullet, drops it out of the mould, and calls:

Fl.

One! *(echo repeats)* One!
Eins! Eins!

Night-birds come flying out of the forest; they gather round the fire, flapping their wings and hopping about.

Ob. Fl. & Cl.

Caspar casts another bullet and calls:

Two! (echo) Two! *Poco più moto.*
Zwei! Zwei!

A black

f *Cl. & B. Trombone.* *Bassi & Fag.*

boar comes crashing through the bushes, and darts wildly across.

ff f

Caspar becomes agitated and calls: . . . . .

ff

. . . . Three! (*echo*) Three!
Drei! *Drei!*

A hurricane rises, bends and breaks the tops of the trees, sparks fly from the fire, etc., etc.

Strings & Tymp. p *roll.*

Cl. Cor. & Fag. *cresc.* f *Ob.*

Strings. ff *Wind.*

CASPAR (*counts anxiously*) Four! (*echo*) Four!
Vier! *Vier!*

fp

Rattling of wheels, cracking of whips and horses trampling are heard. Four wheels darting fire roll across the stage.

ff

Fl.

ff

CASPAR (*becoming more and more agitated*) Five! (*echo*) Five!
Fünf! *Fünf!*

fp

Neighing and barking are heard in the air; misty forms of hunters on foot and on horseback, stags and hounds rush through the air.

4 *Corni (in E, F, and B flat alti).*

ff

Fag. & Trombone.

CHORUS. TENOR *and* BASS.

ff

Thro' hill and dale, Thro' glen and mire, Thro' dew and cloud, thro'
Durch Berg und Thal, durch Schlucht und Schacht, durch Thau und Wol - ken

storm and fire; Thro' dew and cloud, thro' storm and fire . . To
Sturm und Nacht, durch Thau und Wol - ken, Sturm und Nacht! . Durch

ff Strings.

hol - low caves where de - mons loom, We lure our prey to death and doom, ho,
Höl - le, Sumpf und Er - den - kluft, durch Feu - er, Er - de, See und Luft, jo

ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho,
ho, wau wau! jo, ho, wau wau! ho, ho, ho, ho, 'ho, ho, ho,

ten.

CASPAR.

Total darkness obscures the sky.

ho! Horror! 'tis the wild chase! Six! horror! (echo) Six! horror!
ho! Wehe! Das wilde Heer! Sechs! Wehe! Sechs! Wehe!

Storm of thunder, lightning and hail; flames start from the earth; meteors appear on the hills, &c.

Presto.

ff

Tutti, Tromboni, Trombe, &c.

ff

CASPAR (*in convulsions, screams*). Zamiel! *Samiel!* Zamiel! *Samiel!* (*he is thrown on the ground.*)

help! *hilf!* seven! *Sieben!* RODOLPH (*tossed about by the tempest, also shouts*) Zamiel! *Samiel!*

ZAMIEL.—I am here! *Hier bin ich!* (*Rodolph falls senseless.*)

ff Vln.

fp Bassi & Bass Trombone.

(*It strikes One.*)

(*Rodolph raises himself convulsively.*)

ff pp Strings. (*The Curtain falls.*) Tutti.

ACT III.

No. 11.

ENTR'ACT.

Flauti, Oboi, Clarinetti in A, Fagotti, 3 Corni in D, Corno in A, Trombe in D, Tympani, Trombone Basso & Strings.

Molto vivace.

PIANO.

scherzando.

Corni.

Fag.

B. Trombone p.

Tutti.

ff

tr

ff

ff

No. 12. Cavatina.—"ALTHOUGH A CLOUD O'ERSPREAD THE HEAVEN."

Agnes' chamber, an antique apartment, prettily furnished. On one side a table, on which is a vase containing white roses. Agnes, alone, in a bridal dress. She is discovered standing before the table; her attitude expresses a tender piety.

Clarinetti in B flat, Corni in E flat, Fagotti & Strings.

Piano. *Adagio.* Cor. Fag. *p dolce.* Cello.

Agnes.

Al-tho' a cloud o'erspread the hea-ven, The sun in splendour shines on high, By chance a-lone we are not dri-ven, A loving Fa - - ther e'er is nigh.

Und ob die Wol - ke sie ver-hül - le, die Son - ne bleibt am Him-mels - zelt, es wal - tet dort ein heil'ger Wil - le, nicht blin-dem Zu - - fall dient die Welt.

Viole sustain.

He heeds and cares for each and all, His lo-ving eye on us will fall,

Das Au - ge, e - wig rein und klar, nimmt al-ler We - sen lie - bend wahr,

He heeds and cares for each and all, His lo - - - - - - - ving

das Au - ge, e - wig rein und klar, nimmt al - - - - - - - ler

eye . . on us will fall, His lo-ving eye on us will fall, His eye on us will
We - sen lie - bend wahr, das Au - ge, e - wig rein und klar, nimmt Al - ler lie - bend

fall. I know He
wahr. Für mich wird

Cl. dolce. Cl. Cor. Strings. p

will . . . not let me sor - row In whom my heart and faith con - fide . . . And
auch . . . der Va - ter sor - gen, dem kind-lich Herz und Sinn ver - traut, . . und

Cello. C. Basso.

though I ne'er should see . . . the . . mor-row, In Him a - lone I will a -
wär' dies auch mein letz - - ter . . Mor- gen, rief mich sein Va-terwort als

Cl. sustain. mf p mf

- bide. He heeds and cares for each and all, His lo - ving
Braut: Sein Au - ge, e - wig rein und klar, nimmt mei - ne

Strings & Cl. sustain. Cello. Cor. & Fag.

eye on us will fall, He heeds and cares for each and all, His
auch mit Lie - be wahr, sein Au - ge, e - wig rein und klar, nimmt

lo - - - ving eye . . on us will fall, His lo-ving eye on us will
mei - - - ner auch . . mit Lie - be wahr, sein Au - ge, e - wig rein und

fall, His eye on us will fall.
klar, nimmt mei - ner lie - bend wahr.

pp f pp pp

ANNIE *(enters, also in bridal costume)*.—So! you are well adorned! and now put off your sad looks. Why, I think you have been crying?

AGNES.—Rodolph must have been in the forest during this dreadful tempest! and I have had such fearful dreams!

ANNIE.—Dreams? I have been told that one must always remember what one dreams before one's wedding-day. What did you dream?

AGNES.—It was most strange—I dreamt that I was changed into a white dove, and flew from branch to branch; Rodolph took aim at me and fired—I fell—but the white dove had vanished, I was Agnes again, and at my feet a great bird of prey lay weltering in his blood.

ANNIE *(clapping her hands)*.—Charming, charming!

AGNES.—What can you find charming in this?

ANNIE.—Why the whole thing is clear enough. Last night you were busy with your wedding-dress, and no doubt were thinking about it before you went to sleep,—there you have the white dove; you started at the black feathers in Rodolph's hat,—there you have your bird of prey. Do I not interpret well?

AGNES.—Your heart interprets all, dear playmate; but alas! dreams sometimes come true.

ANNIE *(aside)*.—Oh misery! can I think of nothing to turn her thoughts? *(aloud with mock gravity.)* I know there are things which must not be made light of, I recollect a terrible case myself.

AENNCHEN.—*Ei, du hast dich dazu gehalten! Aber du bist ja so wehmüthig, ich glaube gar, du hast geweint?*

AGATHE.—*Max war bei dem schrecklichen Wetter die Nacht im Walde! Zudem habe ich so quälende Träume gehabt.*

AENNCHEN.—*Träume? Ich habe immer gehört was einem vor dem Hochzeittage träumt, müsse man sich merken. Was träumtest du denn?*

AGATHE.—*Es klingt wunderbar. Mir träumte: ich sei in eine weisse Taube verwandelt und fliege von Ast zu Ast; Max zielte nach mir, ich stürzte—aber nun war die weisse Taube verschwunden, ich war wieder Agathe und ein grosser Raubvogel wälzte sich in seinem Blute.*

AENNCHEN.—*Allerliebst! Allerliebst!*

AGATHE.—*Wie kannst du dich nur über so etwas freuen?*

AENNCHEN.—*Nun, der schwarze Raubvogel,—da hast du die ganze Bescherung! du arbeitetest noch spät an deinem weissen Brautkleide und dachtest gewiss vor dem Einschlafen an deinen heutigen Staat, da hast du die weisse Taube! du erschrakst vor den Adlerfedern auf Max's Huthe, da hast du den schwarzen Raubvogel. Bin ich nicht eine geschickte Traumdeuterin?*

AGATHE.—*Deine Liebe zu mir, macht dich dazu, liebes, fröhliches Kind! gleichviel—hast du nie gehört, dass Träume in Erfüllung gingen?*

AENNCHEN.—*Das ist ein Elend! fällt mir dann nichts bei, sie zu zerstreuen? Alles kann man freilich nicht verwerfen. Ich selbst weiss da ein grausen-erregendes Beispiel.*

No. 13. Romance and Song.—"MY AUNT, POOR SOUL."

Flauti, Clarinetti in B flat, Corni in E flat, Fagotti, Viola obbligato, and Strings.

Andante.

PIANO. *Strings. pp* *Viola.* *f* *tr*

ANNIE.

My aunt, poor soul, now gone to hea - ven, Was long a - go half kill'd with fright; Just
Einst träum - te mei - ner sel' - gen Ba - se, die Kam-mer-thür er - öff - ne sich, und

ff *p*

when the clock had struck e - le - - ven She heard a sound, and saw a sight; With
krei - de-weiss ward ih - re Na - se, denn nä - her, furcht - bar nä - her schlich ein

fp *Cl.*

eyes of fire came nigh - er and nigher, A mon - ster low grow-ling, A - round her was
Un - ge-heu - er, mit Au - gen wie Feu - er, mit klir - ren - der Ket - te, es nah - te dem

Fag. *fp* *fp*

prow-ling, With clank-ing of chains. She saw something glis - ten, She sat up to lis - ten, Be -
Bet - te, in wel - chem sie schlief: ich mei - ne die Ba - se mit krei-di - ger Na - se, und

fp

- side her-self she groan'd, Lay down a-gain and moan'd. She cross'd her-self, sigh'd, With
stöhn-te, ach! so hohl, und ächz-te, ach! so tief! sie kreuz-te sich, rief, nach

Fl. *fp* *fp* *Viola & Cl.* *Cello.* *f* *f* *p* *C. Basso.*

all her might and main she cried, Oh Su-san, Mar-ga-ret, Oh Su-san, come and help!
man-chem Angst-und Stoss-ge-bet: Su-san-ne! Mar-ga-reth'! Su-san-ne! Mar-ga-reth'!

fp *fp* *fp* *fp* *f*

And they came with a light— And— on-ly think— and— (oh don't die of fright!)
Und sie ka-men mit Licht, und— den-ke nur,— und— (er-schrick mir nur nicht!)

ff *Cl.* *pp* *Fl.* *cresc.* *e* *Fag.*

stringendo.

This ghost in-cog— was— oh hor-ror! Ne-ro, the watch dog.
und— (graust mir doch!) und der Geist war: Ne-ro, der Ket-ten-hund!

RECIT.

Tutti. *Strings.* *stringendo.* *f* *ff* *ff* *ff* *f*

(*Agnes turns away with vexation.*) RECIT.

Nay, frown not so!
Du zür-nest mir?

RECIT.

That all thy
Doch kannst du

Andante. a piacere. *dolce.* *p* *Andante. a piacere.* *dolce assai.*

Recit.

sor-row I share, thou well dost know! But tears do not be-fit a
wäh-nen, ich füh - le nicht mit dir? Nur zie-men ei-ner Braut nicht

Andante. Viola.

bri - - - - - dal.
Thrä - - - - - nen.

Allegro. Viola. Strings.

Wilt thou sor - row when the mor - row Is to crown thee with all
Trü - be Au - gen, Lieb-chen, tau - gen ei - nem hol - den Bräut-chen

joy? When the mor-row is . . to crown . . thee with joy? . . . .
nicht, trü - be Au - gen, Lieb - chen, tau - - gen nicht, . . .

Vln.

Wilt . . thou sor - row when . . the mor - row is to crown thee,
trü - be Au - gen, Lieb - chen, tau - gen ei - nem hol - den

p Fag. Cor.

crown . . . . thee with joy?
Bräut - - - - - - - - - - - - - - - chen nicht.

Viola.
f

E - - ver smi - ling and . . . be - gui - ling,
Dass . . . durch Bli - cke sie . . . er - qui - cke

Bring-ing glad-ness, cha - sing sad-ness, This is beau-ty's hap - py du - ty.
und be - glü - cke, und be - stri - cke, Al - les um sich her . . ent - zü - cke,

Vln.
f *f*
Viola.

Bride be - - lov'd must ba - nish all an-noy,
das ist ih - re schön - ste, schön-ste Pflicht,

p

bride be - lov'd must ba - nish all . . . .
das ist ih - re schön - ste, schön - - - - - - - -

f *Cl.* *Fag.*

. . . an - noy.
- - - ste Pflicht:

Clois - ter'd
Lass in

nun may lan-guish
ö - den Mau - ern.

Wind.

In her lone - ly an - guish
Bü - sse - rin - nen trau - ern,

Far . . . from hope, or ro - - sy joy, . . Bri-dal flow - ers deck the
dir . . . winkt ros' - ger Hoff - - nung Licht! Schon ent - zün - det sind die

Wind sustain. *fp* *Fl.*

bow - ers, Come where love its blis - ses show-ers. Bri - dal flow- ers deck the
Ker - zen zum Ver - ein ge - treu - er Her - zen, schon ent - zün - det sind die

Fl. *Cl.*

bow - - ers, . . . Come . . where love its blis - - ses show - ers,
Ker - - zen, . . dir . . . winkt ros' - ger Hoff - - nung Licht,

Strings.

Mourn . . no lon - ger, come, . . be gay,
hol - - de Freun - din, za - - - ge nicht,

Wind. *f* *Viole.* *p*

Mourn no lon - ger, Ag - nes, come, be gay,
hol - de Freun - din, Hol - de, za - ge nicht,

pp *Strings.*

mourn no lon - ger, come, . . be gay,
hol - de Freun - din, za - - - ge nicht,

tr *tr* *tr*

Mourn no lon - - ger, Ag - - nes, come, be gay,
hol - - de Freun - . din, Hol - - de, za - ge nicht,

Cor. sustain. *Fag.*

mourn no lon - ger, mourn no lon - ger,
hol - de Freun - din, hol - de Freun - din,

Strings. *tr* *tr* *tr* *mf*

come, ... be gay, mourn no lon - ger, come, be
za - - - - - - - - - - - ge nicht, hol - de Freun- din, za - ge

Cor. & Fag. *Strings.* *p* *cresc.* *Bassi.*

gay, mourn no lon-ger, come, be gay, mourn no lon - ger, come,
nicht, hol - de Freun-din, za - ge nicht, hol - de- Freun - din, za -

Cl. *f* *Tutti.*

gay, come, be gay, come, be gay!
nicht, za - ge nicht, za - ge nicht!

ff *ff*

ANNIE.—Now let me run and fetch your bridal wreath. Old Elspeth went for it to the town, and I forgot to bring it up with me.

AENNCHEN.—*Nun muss ich abe[r] holen. Die alte Els[...] mitgebracht und ich [...] unten. Horch, da ko[...]*

No. 14. Chorus of Bridesmaids.—"THE BRIDAL WREATH FOR THEE WE BIND."

Flauti, Oboi, Corni in C, Fagotti & Strings.

Annie.—Hark, here are the Bridesmaids (*to the girls as they enter*). Good morning, my dears! Come and cheer our bride, I shall be back directly. (*Exit.*)

Horch, da kommen die Brautjungfern schon, Guten Tag, liebe Mädchen! Da singt immer die Braut an! Ich komme gleich wieder.

Andante quasi Allegretto.

Strings pizz. Piano. *p* *Ob.* *Cor.* *Fl. & Ob.* *Cor & Fag.*

A Bridesmaid. Verse 1.

The bri - dal wreath for thee we bind, With sil - ken thread of a - zure, In [w]ed - ded days oh may'st thou find Full store of hope and plea - sure.

Wir win - den dir den Jung - fern - kranz, mit veil - chen - blau - er Sei - de, wir [f]üh - ren dich zu Spiel und Tanz, zu Glück und Lie - bes - freu - de!

Strings arco.

gar - land, Flow - ers white and leaves of green, Sil - ken thread of

grü - ner, schö - ner grü - ner Jung - fern - kranz! veil - chen - blau - e

gar - land, Flow - ers white and leaves of green, Sil - ken thread of

grü - ner, schö - ner grü - ner Jung - fern - kranz! veil - chen - blau - e

[st]accato.

a - zure, May thy life be plea - sure!
Sei - de, veil - chen blau - e Sei - de!

a - zure, May thy life be plea - sure!
Sei - de, veil - chen blau - e Sei - de!

Fl. & Ob. *Strings arco.*

Cello.

VERSE 2.

I've plan - ted thyme and myr - tle sweet, They all have bloom'd and fa - ded, But
La - ven - del, Myrth' und Thy - mi - an, das wächst in mei - nem Gar - ten, wie

Strings arco.

when shall I my true love meet, How long will he de - lay yet
lang' bleibt doch der Frei - ers - mann! ich kann es kaum er - war - ten

CHORUS.

Bri - dal gar - land, Flowers white and leaves of green, Sil - ken
Schö - ner grü - ner, schö- ner grü - ner Jung- fern- kranz! veil - ch

Bri - dal gar - land, Flowers white and leaves of green, Sil -
Schö - ner grü - ner, schö- ner grü - ner Jung- fern- kranz! veil -

Tutti, Strings, pizz.

staccato.

a - zure, May thy life be plea - sure!
Sei - de, veil - chen blau - e Sei - de!

a - zure, May thy life be plea - sure!
Sei - de, veil - chen blau - e Sei - de!

Fl. & Ob. *Strings arco.*

Cello.

VERSE 3.

Full se - ven years the mai - den span, The snow-white web aug - men - ting, Her
Sie hat ge - spon - nen sie - ben Jahr den gold - nen Flachs am Ro - cken, das

Strings arco.

- sy cheek grew pale and wan, None heard her heart's la - men - ting,
d - lein ist wie Spinn - web' klar, und grün der Kranz der Lo - cken.

gar - land, Flowers white and leaves of green, Sil - ken thread of
grü - ner, schö - ner grü - ner Jung - fern - kranz! veil - chen - blau - e

gar - land, Flowers white and leaves of green, Sil - ken thread of
grü - ner, schö - ner grü - ner Jung - fern - kranz! veil - chen - blau - e

'accato.

a - zure, May thy life be plea - sure!
Sei - de, veil - chen blau - e Sei - de!

a - zure, May thy life be plea - sure!
Sei - de, veil - chen blau - e Sei - de!

Fl. & Ob. *Strings arco.*

Cello.

VERSE 4.

When lo! her true love came at last, Then fled the grief that bound her, He
Und als der schmu - cke Frei - er kam, war'n sie - ben Jahr ver - ron - nen, und

Strings arco.

lov'd her for her sor - row past, With bri - dal wreath he crown'd her.
weil er die Herz - lieb - ste nahm, hat sie den Kranz ge - won - nen.

CHORUS.

Bri - dal gar - land, Flowers white and leaves of green, Sil - ken thread of
Schö - ner grü - ner, schö - ner grü - ner Jung - fern - kranz! veil - chen - blau - e

Bri - dal gar - land, Flowers white and leaves of green, Sil - ken thread of
Schö - ner grü - ner, schö - ner grü - ner Jung - fern - kranz! veil - chen - blau - e

Tutti, Strings, pizz.

staccato.

a - zure, May thy life be plea - sure!
Sei - de veil - chen - blau - e Sei - de!

a - zure, May thy life be plea - sure!
Sei - de veil - chen - blau - e Sei - de!

Fl. & Ob. *Strings arco.* *Cello.* *C. Bassi.*

ANNIE (*has entered with a casket and joined in the last strain*).—Here I am again. Can you imagine, Agnes, your venerable ancestor has been roving again?

AGNES.—What do you mean?

ANNIE.—I mean that I nearly came to grief by falling over him. He has come down from his perch a second time in the night, and carried a good piece of plaster along with him.

AGNES.—It seems an evil omen! He was the founder of our house.

ANNIE.—You tremble at shadows! Nothing more likely to happen on a wild tempestuous night like this has been. Come, once again the burden of the song! (*She undoes the casket, kneels playfully before Agnes and presents it to her.*)

AENNCHEN.—*Nun, da bin ich wieder; aber kannst du dir's denken, Agathe, der alte Herr Cuno hat schon wieder gespuckt!*

AGATHE.—*Was sagst du?*

AENNCHEN.—*Dass ich über das alte Bild fast die Beine gebrochen hätte. Es ist diese Nacht zum zweitenmale von der Wand gefallen und hat ein tüchtiges Stück Kalk mit gebracht.*

AGATHE.—*Fast könnt' es mich ängsten! Er war der Urvater unsres Stammes.*

AENNCHEN.—*Du zitterst auch vor einer Spinne! in einer so tollen Nacht wo alle Pfosten krachen, ist est da zu verwundern? Noch einmal das Ende des Liedchens.*

CHORUS.

Bri - dal gar - land, Flow-ers white and leaves of green, Sil - ken thread of a - zure,
Schö - ner grü - ner, schö - ner grü - ner Jung-fern - kranz! veil - chen - blau - e Sei - de,

Bri - dal gar - land, Flo-wers white and leaves of green, Sil - ken thread of a - zure,
Schö - ner grü - ner, schö - ner grü - ner Jung-fern - kranz! veil - chen - blau - e Sei - de,

Tutti, Strings pizz.

(*Agnes opens the casket, and starts back with a cry of terror. All except Annie, who is still kneeling, start back.*)

ANNIE.—Why do you start so?

AGNES (*takes out the wreath; it is a silver wreath for the dead*).

ANNIE (*terrified*).—A wreath of death? No! (*jumps up and tries to conceal her agitation*) this is really too bad! The old lady must have put in the wrong wreath; she is as blind as a bat. Away with this! (*The Bridesmaids look at each other in embarrassment. Agnes looks down and folds her hands.*) Whatever shall we do? You must wear a wreath, Agnes!

AGNES.—This may be a warning from above. The hermit's glance boded sorrow when he gave me these roses. Let me wear them for my bridal wreath! A maid may wear white roses at the altar as on her deathbed.

(*Annie takes the roses from the vase and wreathes them into a garland*).

ANNIE.—A splendid idea! They twine most becomingly in your hair! And now it is time for us to depart, as our escort is waiting!

AENNCHEN.—*Nun, was ist's denn?*

AENNCHEN.—*Nein, das ist—Das ist nicht zum Aushalten! Da hat die halbblinde Frau, oder die Verkäuferin, gewiss die Schachteln verwechselt.*

AENNCHEN.—*Aber was anfangen nun? Weg damit! aber einen Kranz müssen wir haben.*

AGATHE.—*Vielleicht ist dies ein Wink von oben. Der fromme Eremit gab mir die weissen Rosen hier, so ernst und bedeutend. Winde mir daraus die Brautkrone! Vor dem Alter und im Sarge mag die Jungfrau weisse Rosen tragen.*

AENNCHEN.—*Ein herrlicher Einfall. Sie verschlingen sich von selbst und stehen dir allerliebst! Doch nun lasst uns auch gehen. Unsre Begleiter werden sonst ungeduldig.*

(*Exit Agnes, escorted by Annie and Bridesmaids, singing with subdued voices.*)

pp CHORUS.

Bri - dal gar - land, Flow-ers white and leaves of green, Sil - ken thread of
Schö - ner grü - ner, schö - ner grü - ner Jung-fern- kranz, veil - chen - blau - e

pp

Bri - dal gar - land, Flow-ers white and leaves of green, Sil - ken thread of
Schö - ner grü - ner, schö - ner grü - ner Jung-fern- kranz, veil - chen - blau - e

Tutti, Strings pizz.

pp staccato.

Viola.

a - zure, May thy life be plea - sure!
Sei - de, veil - chen- blau - e Sei - de!

a - zure, May thy life be plea - sure!
Sei - de, veil - chen- blau - e Sei - de!

Vlns. arco.

Viola.

sempre pp.

Fag.

arco.

Fl.

Strings.

pp

pp ritard.

Scene changes. Attacca No. 14.

No. 15. HUNTSMEN'S CHORUS.—"THE JOY OF THE HUNTER."

A romantic landscape. On one side the tents of Prince Ottokar, where lords of the Court, Hunters and retainers are carousing. Prince Ottokar seated at table in the principal tent, at the bottom of the table, Cuno. Rodolph is standing near him, outside the tent, leaning upon his rifle. On the opposite side, Caspar, watching behind a tree. Later, enter Agnes, Annie, the Hermit, Bridesmaids, and a train of country people.

Flauti, Oboi, Clarinetti in B flat, Fagotti, 3 Corni in D, Corno in A, Trombe in D, Tympani, Bass Trombone & Strings.

Molto vivace.

Corni & Trombone.

PIANO. *f* *Fag.*

ALTI *and* TENORI. *ff*

The joy of the hun - ter on earth all sur -
Was gleicht wohl auf Er - den dem Jä - ger - ver -

1st BASS. *ff*

The joy of the hun - ter on earth all sur -
Was gleicht wohl auf Er - den dem Jä - ger - ver -

2nd BASS. *ff*

The joy of the hun - ter on earth all sur
Was gleicht wohl auf Er - den dem Jä - ger - ver -

ff

- pas - ses, The foun - tain of plea - sure for him doth a - bound, Through
- *gnü - gen, wem spru - delt der Be - cher des Le - bens so reich? Beim*

p

- pas - ses, The foun - tain of plea - sure for him doth a - bound, Through
- *gnü - gen, wem spru - delt der Be - cher des Le - bens so reich? Beim*

p

- pas - ses, The foun - tain of plea - sure for him doth a - bound, Through
- *gnü - gen, wem spru - delt der Be - cher des Le - bens so reich? Beim*

p

wood and through flood, where the stag flits and pas - ses, He flies in pur -
Klan - ge der Hör - ner im Grü - nen zu lie - gen, den Hirsch zu ver -

wood and through flood, where the stag flits and pas - ses, He flies in pur -
Klan - ge der Hör - ner im Grü - nen zu lie - gen, den Hirsch zu ver -

wood and through flood, where the stag flits and pas - ses, He flies in pur -
Klan - ge der Hör - ner im Grü - nen zu lie - gen, den Hirsch zu ver -

- suit while the horns gai - ly sound. Oh this is a plea - sure that
- fol - gen durch Dic - kicht und Teich, ist fürst - li - che Freu - de, ist

- suit while the horns gai - ly sound. Oh this is a plea - sure that
- fol - gen durch Dic - kicht und Teich, ist fürst - li - che Freu - de, ist

- suit while the horns gai - ly sound. Oh this is a plea - sure that
- fol - gen durch Dic - kicht und Teich, ist fürst - li - che Freu - de, ist

prin - ces might en - vy, For health and for man - hood the chief of de -
männ - lich Ver - lan - gen, er - stär - ket die Glie - der und wür - zet das

prin - ces might en - vy, For health and for man - hood the chief of de -
männ - lich Ver - lan - gen, er - stär - ket die Glie - der und wür - zet das

prin - ces might en - vy, For health and for man - hood the chief of de -
männ - lich Ver - lan - gen, er - stär - ket die Glie - der und wür - zet das

p

- lights, 'Mid e - choes re - ply - ing, when day - light is dy - ing, To
Mahl. Wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt

p

- lights, 'Mid e - choes re - ply - ing, when day - light is dy - ing, To
Mahl. Wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt

p

- lights, 'Mid e - choes re - ply - ing, when day - light is dy - ing, To
Mahl. Wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt

f

rest and the wine - cup our la - bour in - vites. Then hark, fol-low hark, fol-low
frei - er und freud' - ger der vol - le Po - kal. Jo ho, tra la la, la la

f

rest and the wine - cup our la - bour in - vites. Then hark, fol-low hark, fol-low
frei - er und freud' - ger der vol - le Po - kal. Jo ho, tra la la, la la

f

rest and the wine - cup our la - bour in - vites. Then hark, fol-low hark, fol-low
frei - er und freud' - ger der vol - le Po - kal. Jo ho, tra la la, la la

4 *or* 8 Solo Voices.

- hark, fol-low hark, fol-low hark, fol - low hark, fol - low, fol - low, fol - low,
la, la la la, la la la, la la la, la la, la la, la la,

hark, fol-low hark, fol-low hark, fol - low hark, fol - low, fol - low, fol - low,
la, la la la, la la la, la la la, la la, la la, la la,

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la

Chorus in Unison.

fol - low, fol - low hark, fol - low hark, fol - low, fol - low, fol - low,
la la, la la la, la la la, la la, la la, la la,

fol - low, fol - low hark, fol - low hark, fol - low, fol - low, fol - low,
la la, la la la, la la la, la la, la la, la la,

hark, follow hark, fol-low hark, follow hark, fol-low hark, follow hark, fol-low hark, follow hark, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la, la la

fol - low, fol - low hark, fol-low hark, hark, fol-low hark, hark, fol-low, fol - low
la la, la la la, la la la, la, la la la, la, la la, la la

fol - low, fol - low hark, fol-low hark, hark, fol-low hark, hark, fol-low, fol - low
la la, la la la, la la la, la, la la la, la, la la, la la

hark, follow hark, follow hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la, la la

hark, hark, fol - low hark, fol - low, fol - low, fol - low,
la, la, la la la, la la, la la, la la,

hark, hark, fol - low hark, fol - low, fol - low, fol - low,
la, la, la la la, la la, la la, la la,

hark, hark, follow hark, fol-low hark, follow hark, fol-low hark, fol-low hark, fol-low
la, la, la la la, la la la, la la la, la la la, la la la, la la

p

fol - low, fol - low hark, fol - low hark, fol - low, fol - low, fol - low,
la la, la la la, la la la, la la, la la, la la,

p

fol - low, fol - low hark, fol - low hark, fol - low, fol - low, fol - low,
la la, la la la, la la la, la la, la la, la la,

p

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low,
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la,

f

fol - low, fol - low hark, fol- low hark, hark, fol- low hark, hark, fol-low hark, fol-low
la la, la la la, la la la, la, la la la, la, la la la, la la

f

fol - low, fol - low hark, fol-low hark, hark, fol-low hark, hark, fol-low hark, fol-low
la la, la la la, la la la, la, la la la, la, la la la, la la

f

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la

hark!
la!

hark!
la!

hark!
la!

Tutti.

ff

ALTI *and* TENORI.

Di - a - na by night doth il - - lu - mine her bow - er, Where oft we are
Di - a - na ist kun - dig die Nacht zu er - hel - len, wie la - bend am

1st BASS.

Di - a - na by night doth il - - lu - mine her bow - er, Where oft we are
Di - a - na ist kun - dig die Nacht zu er - hel - len, wie la - bend am

2nd BASS.

Di - a - na by night doth il - - lu - mine her bow - er, Where oft we are
Di - a - na ist kun - dig die Nacht zu er - hel - len, wie la - bend am

shel - ter'd from day's an - gry glare, We know in what ca - verns the
Ta - ge ihr Dun - kel uns kühlt. Den blu - ti - gen Wolf und den

shel - ter'd from day's an - gry glare, We know in what ca - verns the
Ta - ge ihr Dun - kel uns kühlt. Den blu - ti - gen Wolf und den

shel - ter'd from day's an - gry glare, We know in what ca - verns the
Ta - ge ihr Dun - kel uns kühlt. Den blu - ti - gen Wolf und den

p
f
wolf flies to cow - er, We fol - low the boar to his dark wood-ed lair. Oh
E - ber zu fäl - len, der gie - rig die grü - nen - den Saa - ten durch- wühlt, ist
f
wolf flies to cow - er, We fol - low the boar to his dark wood-ed lair. Oh
E - ber zu fäl - len, der gie - rig die grü - nen - den Saa - ten durch- wühlt, ist
f
wolf flies to cow - er, We fol - low the boar to his dark wood-ed lair. Oh
E - ber zu fäl - len, der gie - rig die grü - nen - den Saa - ten durch- wühlt, ist
f
this is a plea - sure that prin - ces might en - vy, For health and for man - hood the
fürst - li - che Freu - de, ist männ - lich Ver - lan - gen, er - stär - ket die Glie - der und
this is a plea - sure that prin - ces might en - vy, For health and for man - hood the
fürst - li - che Freu - de, ist männ - lich Ver - lan - gen, er - stär - ket die Glie - der und
this is a plea - sure that prin - ces might en - vy, For health and for man - hood the
fürst - li - che Freu - de, ist männ - lich Ver - lan - gen, er - stär - ket die Glie - der und
p
f
chief of de - lights, 'Mid e - choes re - ply - ing, when day - light is dy - ing, To
wür - zet das Mahl. Wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt
p
chief of de - lights, 'Mid e - choes re - ply - ing, when day - light is dy - ing, To
wür - zet das Mahl. Wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt
p
chief of de - lights, 'Mid e - choes re - ply - ing, when day - light is dy - ing, To
wür - zet das Mahl. Wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt

rest and the wine - cup our la - bour in - vites. Then hark, fol-low hark, fol-low
frei - er und freud' - ger der vol - le Po - kal. Jo ho, tra la la, la la

rest and the wine - cup our la - bour in - vites. Then hark, fol-low hark, fol-low
frei - er und freud' - ger der vol - le Po - kal. Jo ho, tra la la, la la

rest and the wine - cup our la - bour in - vites. Then hark, fol-low hark, fol-low
frei - er und freud' - ger der vol - le Po - kal. Jo ho, tra la la, la la

4 *or* 8 Solo Voices.

hark, fol-low hark, fol-low hark, fol - low hark, fol - low, fol - low, fol - low,
la, la la la, la la la, la la la, la la, la la, la la,

hark, fol-low hark, fol-low hark, fol - low hark, fol - low, fol - low, fol - low,
la, la la la, la la la, la la la, la la, la la, la la,

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la

Chorus in Unison.

fol - low, fol - low hark, fol - low hark, fol - low, fol - low, fol - low,
la la, la la, la, la la la, la la, la la, la la,

fol - low, fol - low hark, fol - low hark, fol - low, fol - low, fol - low,
la la, la la, la, la la la, la la, la la, la la,

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la

fol - low, fol - low hark, fol-low hark, hark, fol-low hark, hark, fol-low, fol - low
la, la, la la la, la la la, la, la la la, la, la la, la la

fol - low, fol - low hark, fol-low hark, hark, fol-low hark, hark, fol-low, fol - low
la la, la la la, la la la, la, la la la, la, la la, la la

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low, fol - low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la, la la

hark, hark, fol - low hark, fol - low, fol - low, fol - low, fol - low, fol-low,
la, la, la la la, la la, la la, la la, la la, la la,

hark, hark, fol - low hark, fol - low, fol - low, fol - low, fol - low, fol-low,
la, la, la la la, la la, la la, la la, la la, la la,

hark, hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, follow hark, follow
la, la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la

hark, fol - low hark, fol - low, fol - low, fol - low, fol - low, fol - low
la, la la la, la la, la la, la, la, la la, la la

hark, fol - low hark, fol - low, fol - low, fol - low, fol - low, fol - low
la, la la la, la la, la la, la, la, la la, la la

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low
la, la la la, la la la, la la la, la la la, la la la, la la la, la la la, la la

(*At the close of the*

hark, fol-low hark, hark, fol-low hark, hark, fol-low hark, fol-low hark!
la, la la la, la, la la la, la, la la la, la la la!

hark, fol-low hark, hark, fol-low hark, hark, fol-low hark, fol-low hark!
la, la la la, la, la la la, la, la la la, la la la!

hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark, fol-low hark!
la, la la la, la la la, la la la, la la la, la la la, la la la!

Tutti.

Chorus great striking together of glasses, applause and rejoicing.)

PRINCE OTTOKAR.—And now, worthy friends and companions, let the feast be ended, we have more serious work in store. I approve your choice of a son-in-law, my good Cuno, although he seems to be a little impetuous as yet.

CUNO.—'Tis true, but till of late he was the best of our marksmen.

PRINCE OTTOKAR.—No doubt; nevertheless we must abide by the old custom. Come, young forester, one more shot such as the three you fired this morning, and you are a made man. (*after having looked round.*) You see yonder white dove? an easy task—fire!

RODOLPH (*takes aim; at the moment he touches the trigger, Agnes with her train steps out from between the trees where the dove has alighted*).

AGNES (*screams*).—Stay! 'tis I!

THE HERMIT *appears on an eminence beneath the tree where the dove has alighted; he touches the branch where it sits and it flutters to the tree where Caspar is hiding. Rodolph follows its movements with his gun, and fires; the dove flies away. Both Agnes and Caspar scream and fall. The Hermit raises her and retires among the people. As the shot is fired the Finale commences.*

OTTOKAR.—*Genug der Freuden des Mahls, werthe Freunde und Jagdgenossen! und nun noch zu etwas Ernstem. Ich genehmige sehr die Wahl, welche Ihr, mein wackerer Cuno, getroffen habt. Der von Euch erwählte Eidam gefällt mir, doch scheint er, allerdings für einen Weidmann noch nicht kaltes Blut genug zu besitzen.*

CUNO.—*Das steht nicht zu leugnen, und doch war er früher der Geschickteste.*

OTTOKAR.—*Ganz recht! Indess, altes Herkommen muss man ehren. Wohlauf, junger Schütz! Noch einen Schuss wie heute früh deine drei ersten und du bist geborgen. Siehst du dort die weisse Taube? Die Aufgabe ist leicht, schiess!*

AGATHE.—*Schiess nicht! Ich bin die Taube!*

No. 16. FINALE.—"OH BEHOLD!"

Flauti, Oboi, Clarinetti in B flat, Corni in C, Corni in E flat, Trombe in G, Fagotti, Tympani & Strings.

TREBLE. ALTO. TENOR (8ve. lower). BASS. PIANO.

Allegro. ff *Tutti.*

Oh, behold! / *Schaut, o schaut!*

the shot has struck his bride! / *er traf die eig'-ne Braut!*

A hunter fell by yon oak! / *Der Jä-ger stürz-te vom Baum,*

Strings & Cl. p — *Bassi & Fag.*

pp We scarce-ly dare that way to look! / *Wir wa-gen's kaum nur hin zu schau'n,*

f O scene of ter-ror! oh / *o furcht-bar Schicksal, o*

Wind. ff

pp

grief! We are trem - - bling, doubt - ing,
Grau'n! un - s're Her - - zen be - ben,

grief! We are trem - - bling, doubt - ing,
Grau'n! un - s're Her - - zen be - ben,

grief! We are trem - - bling, doubt - ing,
Grau'n! un - s're Her - - zen be - ben,

Strings.

p pp Fag. sustains.

mf cresc.

fear - ing, On whose head hath fall'n the
za - gen. Wär' die Schre - ckens - that ge -

fear - ing, On whose head hath fall'n the
za - gen. Wär' die Schre - ckens - that ge -

fear - ing, On whose head hath fall'n the
za - gen. Wär' die Schre - ckens - that ge -

Cl. sustain.

mf cresc.

ff pp

blow? . . . . . Shield them, hea'vn, from lot des - pair-ing,
- scheh'n? . . . . . Kaum will es das Au-ge wa - gen,

blow? . . . . . Shield them, heav'n, from lot des - pair-ing,
- scheh'n? . . . . . Kaum will es das Au-ge wa - gen,

blow? . . . . . Shield them, heav'n, from lot des - pair-ing,
- scheh'n? . . . . . Kaum will es das Au-ge wa - gen,

ff pp

Not thy an - ger would we know! not thy an - ger
wer das Op - fer sei, zu seh'n, wer das Op - fer

fp

Not thy an - ger would we know! not thy an - ger
wer das Op - fer sei, zu seh'n, wer das Op - fer

Not thy an - ger would we know! not thy an - ger
wer das Op - fer sei, zu seh'n, wer das Op - fer

would we know, not thy
sei, zu seh'n, wer das

fp

would we know, Shield us, heav'n, from lot des - pai - ring, Not thy an - ger, thy
sei, zu seh'n, kaum will es das Au - ge wa - gen, wer das Op - fer, das

would we know, not thy
sei, zu seh'n, wer das

Wind.

fp

Viola & Fag.

(*Agnes is led to a small mound in the foreground, all group themselves round her, Rodolph kneels before her.*)

an - ger would we know.
Op - fer sei, zu seh'n.

an - ger would we know.
Op - fer sei, zu seh'n.

an - ger would we know.
Op - fer sei, zu seh'n.

pp

Cello.

AGNES.
RECIT.

Where am I? Was all that pass'd a dream?
Wo bin ich? war's Traum nur, dass ich sank?

Fl. *a piacere.* *p*

ANNIE.
O wake to joy!
O fas - se dich!

Un poco più maestoso.

RODOLPH.
She lives! . . . . ye saints a-bove be
Sie lebt! . . . . den Heil' - gen Preis und

CUNO.
She lives! . . . . ye saints a-bove be
Sie lebt! . . . . den Heil' - gen Preis und

TREBLE.
Saints a-bove, ye saints a-bove be
Preis und Dank! den Heil'-gen Preis und

ALTO.
Saints a-bove, ye saints a-bove be
Preis und Dank! den Heil' - gen Preis und

TENOR.
Saints a-bove, ye saints a-bove be
Preis und Dank! den Heil' - gen Preis und

BASS.
Ye saints a - bove be thank'd, ye saints a-bove be
Den Heil'-gen Preis und Dank? den Heil' - gen Preis und

Un poco più maestoso.
Corni. *Ob. & Cl.* *Tutti.* *Bassi.*

thank'd, To joy she is re - vi - ving, Ye saints a - bove . . . . . be
Dank! sie hat die Au - gen of - fen den Heil'-gen Preis . . . . . und

thank'd, To joy she is re - vi - ving,
Dank! sie hat die Au - gen of - fen,

thank'd, To joy she is re - vi - ving, ye saints a -
Dank! sie hat die Au - gen of - fen, den Heil'-gen

thank'd, To joy she is re - vi - ving, ye saints a - bove be
Dank! sie hat die Au - gen of - fen, den Heil'-gen Preis und

thank'd, To joy she is re - vi - ving, ye saints a - bove . . . . be
Dank! sie hat die Au - gen of - fen den Heil'-gen Preis . . . . und

thank'd, To joy she is re - vi - ving,
Dank! sie hat die Au - gen of - fen,

Vln. 2. *Vln. 1.*

Viola & Fag.

thank'd, ye saints a - bove be thank'd, saints a - bove be ye thank'd!
Dank! den Heil' - gen Preis und Dank! Preis und Dank! Preis und Dank!

ye saints a - bove be thank'd, be ye thank'd, saints a - bove be ye thank'd! Who
den Heil'-gen Preis und Dank! Preis und Dank! Preis und Dank! Preis und Dank! Hier

- bove, ye saints a - bove be thank'd, saints a - bove be ye thank'd!
Dank! den Heil' - gen Preis und Dank! Preis und Dank! Preis und Dank!

thank'd! ye saints a - bove be thank'd, saints a - bove be ye thank'd!
Dank! den Heil' - gen Preis und Dank! Preis und Dank! Preis . . und Dank!

thank'd! ye saints a - bove be thank'd, saints a - bove be ye thank'd!
Dank! den Heil' - gen Preis und Dank! Preis und Dank! Preis . . und Dank!

ye saints a - bove be thank'd, be ye thank'd, saints a - bove be ye thank'd,
den Heil'gen Preis und Dank, . . Preis und Dank! Preis und Dank! Preis und Dank!

Tutti. *ff* *ff* *Bassi.*

(pointing to Caspar.)

is it lies here wounded? 'Tis he that hath been struck.
die-ser ist ge-trof-fen, der roth vom Blute liegt.

CASPAR (writhing convulsively).

My lot is cast, all hope is past,
Ich sah den Klaus-ner bei ihr steh'n,

Strings.

fp

My lot is cast,
der Him-mel siegt,

RECIT.

All hope for me is past.
es ist um mich ge-scheh'n!

a tempo.

Cor. sustain.

f ff fp

(Agnes gradually recovers and rises.)

AGNES. Moderato.

I breathe a-gain, I fain-ted but from ter-ror, I breathe the sweet and bal-my air, I breathe the sweet and bal-my air, the bal-my air.
Ich ath-me noch, der Schreck nur warf mich nie-der, ich ath-me noch.. die lieb-li-che Luft, ich ath-me noch die lieb-li-che Luft, ich ath-me noch!

Ob. & Fag.

Strings.

dolce.

ritard.

CUNO.

She breathes a-
Sie ath-met

colla voce.

ritard.

AGNES.

my love, my love, ... for
O Max! o Max! . . . . ich

RODOLPH.

- gain. She smiles up - on me, It is her own lov'd voice, My Ag - nes, what
frei! Sie lä - chelt wie - der, die süs-se Stim-me ruft! A - ga - the, du

Ob. fp Fag.

e - ver thine! . . . .
le - be noch! . . . .

Tempo 1mo.

bliss is mine! . . . .
le - be stnoch! . . . .

f Saints a -
Preis und

ANNIE.

Saints a -
Preis und

RODOLPH.

f Saints a -
Preis und

OTTOKAR.

f Saints a -
Preis und

CUNO.

f Saints a -
Preis und

CHORUS.

f ff pp

Saints above, ye saints above be thank'd, be ye thank'd!
Preis und Dank! den Heil' - gen Preis und Dank! Preis und Dank!

Saints above, ye saints above be thank'd, be ye thank'd!
Preis und Dank! den Heil' - gen Preis und Dank! Preis und Dank!

Ye saints a - bove be thank'd, ye saints a-bove be thank'd, be ye thank'd!
Den Heil'-gen Preis und Dank! den Heil' - gen Preis und Dank! Preis und Dank!

Tempo 1mo.

ff

- above, ... saints above be thank'd!
Dank! . . . Preis . . . und Dank!

- bove . . . be ye thank'd!
Dank! . . . Preis und . . Dank!

-bove . . . be ye . . thank'd!
Dank! . . . Preis und . . Dank!

-bove . . . be . . ye thank'd.
Dank! . . . Preis und Dank!

-bove . . . be ye thank'd!
Dank! . . . Preis und Dank!

Ye saints a-bove be thank'd, be ye thank'd! . .
den Heil'gen Preis und Dank! Preis und Dank! . . .

Ye saints a-bove be thank'd, be ye thank'd! . .
den Heil'gen Preis und Dank! Preis und Dank! . . .

Ye saints a-bove be thank'd, be ye thank'd! . .
den Heil'gen Preis und Dank! Preis und Dank! . . .

(Zamiel rises from the earth behind Caspar, unseen by the others.)

Strings, Cl. sustain.

Tymp. & Bassi pizz.

CASPAR (perceiving Zamiel).

Thou, Za-mi-el, so soon? Thus dost thou grant the promised boon? Seize then thy
Du, Sa-mi-el, schon hier? so hieltst du dein Ver-spre-chen mir? nimm dei-nen

3 Tromboni.

cresc.

(raising his clenched hand towards heaven.)

prey, In death . . I will de - fy thee, ac-curs'd be they and
Raub, ich trot - ze dem Ver-der-ben; dem Him - mel Fluch! Fluch

Fag.

(Falls to earth with a convulsive movement. Zamiel vanishes.)

thou!
dir!

CHORUS (*horrorstruck*).

pp

Ah! what a pray'r from heart that's dy - ing!
Ha! Das war sein Ge - bet im Ster - ben!

Ah! what a pray'r from heart that's dy - ing!
Ha! Das war sein Ge - bet im Ster - ben!

Ah! what a pray'r from heart that's dy - ing!
Ha! Das war sein Ge - bet im Ster - ben!

Ob. *ff* *a piacere.*

CUNO.

He e'er was bent on e - vil ways, Thus heav'nly jus - tice ends his days, e'er bent on e - vil ways, Thus heav'nly jus-tice ends his days, e'er bent on e - vil ways, Thus heav'nly jus-tice ends his
Er war von je ein Bö - se - wicht, ihn traf des Him-mels Straf - ge - richt er war ein Bö - se - wicht, ihn traf des Himmels Strafge - richt, er war ein Bö - se - wicht, ihn traf des Him-mels Straf - ge -

CHORUS. TENOR.

f

He e'er was bent on e - vil ways, Thus heav'nly jus-tice ends his days, e'er bent on e - vil ways, Thus heav'nly jus - tice ends his
Er war von je ein Bö - se - wicht, ihn traf des Him-mels Straf-ge - richt, er war ein Bö - se - wicht, ihn traf des Him-mels Straf - ge -

He e'er was bent on e - vil ways, Thus heav'nly jus - tice ends his
Er war von je ein Bö - se - wicht, ihn traf des Him-mels Straf - ge -

e'er bent on e - vil ways, Thus heav'nly jus - tice ends his
er war ein Bö - se - wicht, ihn traf des Him-mels Straf - ge -

Viola & Fag. *f* Bassi. Vlns. Cor.

days.
- richt.
He call'd up-on the e - vil spirit.
Vernahmt ihr's nicht? er rief den Bösen!
days. He fell to vice a fear - ful prey. He call'd up-on the e - vil spirit.
- richt. Er hat dem Him-mel selbst geflucht, vernahmt ihr's nicht? er rief den Bösen!
days.
- richt.
He call'd up-on the e - vil spirit.
Vernahmt ihr's nicht? er rief den Bösen!
days.
- richt.
He call'd up-on the e - vil spirit.
Vernahmt ihr's nicht? er rief den Bösen!
Fl. & Cl.
Strings.
ff
Ottokar.
(Hunters bear away the body of Caspar.)
Go, throw the mis-creant in the Wolf's Glen.
Fort, stürzt das Scheu-sal in die Wolfschlucht!
Wind.
f
(to Rodolph.) Più maestoso.
To clear this mys-te - ry I charge thee. This
Nur du kannst die-ses Räth - sel lö - sen; wohl
Vln.
Fag.
deed of dark-ness I must know. Trem-ble, if aught but truth thy lips shall show.
schwe - re Un - that ist ge - scheh'n. Weh' dir! Wirst du nicht Al - les treu ge - steh'n!
Fag.
ff
ten.
ten.
dolce.

RODOLPH.

Sire, hum-bly here I kneel be-fore thee, Oh let my grief assuage thy
Herr! un-werth bin ich Eu - rer Gna - de, des Tod - ten Trug ver-lock - te

p

wrath! Woe and des-pair were low'-ring o'er me, I mad-ly turn'd from Vir - tue's path.
mich, dass aus Ver-zweif - lung ich vom Pfa - de der Fröm-mig -keit und Tu - gend wich.

Four bul - lets shot with-in thy sight by him who's dead
Vier Ku - geln, die ich heut' ver-schoss, Frei - ku - geln sind's,

Fag. *Cor.* *f*

were cast with hor - rid rite.
die ich mit je - nem goss.

OTTOKAR (*angrily*).

Then thou must
So ei - le,

p *con fuoco.* *Strings & Ob.* *ff* *Cl.* *Fag.* *Strings.* *mf*

leave this land for e-ver, Here none shall dwell of deeds ma-lign, For light from dark-ness we must se-ver,
mein Ge - biet zu mei-den, und keh-re nimmer in dies Land! vom Himmel muss die Höl - le schei-den,

Go, go, This mai-den's hand shall ne'er be thine.
nie, nie, em-pfängst du die - se rie - ne Hand!

Wind.

ff

RODOLPH.

For - lorn, de - tec - ted, My pray'r re - jec - ted, Of
Ich darf nicht wa - gen, mich zu be - kla - gen, denn

Fag.

dolce.

pp

a piacere. *a tempo.*

hope be - reft, Oh what on earth is left? what on earth now is left?
schwach war ich, ob - wohl kein Bö - se - wicht, schwach war ich, schwach war ich,

ritard.

colla voce. *mf* *Fag.*

ad lib. *Poco più moto.*

Des - pair and mi-se-ry!
ob - wohl kein Bö- sewicht.

Vln.

colla voce. *Cor. sustain.*

Viola & Cello.

CUNO.

He e'er was prompt to du - ty's call.
Er war sonst stets ge - treu - der Pflicht.

AGNES.

Oh no-ble prince, . . do not di -
O reisst ihn nicht . . aus mei - nen

-vide us!
Ar - men!

CHORUS.

And e-ver true to vir - tue's
O er war im - mer treu und

And e-ver true to vir - tue's
O er war im - mer treu und

A brave and no - ble heart he hath,
Er ist so brav, voll Kraft, und Muth!

Wind.

Cel. & Cor. sustain.

mf

ANNIE.

Prince belov'd, do not de - ny us, do not de - ny us,
Gnäd-'ger Herr, o habt Er - bar-men! o habt Er - bar - men!

OTTOKAR.

No, no, no,
Nein! nein! nein!

path, Prince belov'd, do not de - ny us.
gut! Gnäd'ger Herr, o habt Er - bar - men!

path, Prince belov'd, do not de - ny us.
gut! Gnäd'ger Herr, o habt Er - bar - men!

Prince belov'd, do not de - ny us.
Gnäd'ger Herr, o habt Er - bar - men!

f *ff* *Strings.*

OTTOKAR.

No guilty hand this maid shall wed. The wrath of
A - ga-the ist für ihn zu rein. Hinweg, hin-

mf *ff* *mf*

heav'n be on thy head. Or else to pri - son, Hence, a-void my
- weg aus mei - nem Blick! dein harrt der Ker - ker, kehrst du je zu -

ff mf

sight.
- rück.

(Enter the Hermit. All reverentially make way for him, and salute him: the Prince raises his hat.)

Adagio maestoso.

Corni, Tromboni & Strings.

ff ritard.

HERMIT.

Who speaks a sentence thus se - vere? Re - pentance shall no prince re - fuse to hear.
Wer legt auf ihn so stren - gen Bann? Ein Fehltritt, ist er sol - cher Büs - sung werth?

mf p

Andante con moto.

OTTOKAR.

Art thou the ho - ly man whom all the neighbourhood re -
Bist du es, heil' - ger Mann, den weit und breit die Ge-gend

Cl. Ob. dolce. p Fag. Viola.

- veres? I will be gui - ded by thy wise de - cree. In thee a heav'nly light I see,
ehrt? Sei mir ge - grüsst, Ge - seg - ne - ter des Herrn! dir bin auch ich ge - hor - sam gern.

Fl. & Cl.

Pronounce his sen-tence, I'll o - bey thee, No fear of me shall stay thee.
Sprich du sein Ur - theil, dei - nen Wil - len will freu - dig ich er - fül - len.

Fl. & Cl.

f

Cello.

HERMIT. *Adagio.*

What sin - ful man is free from er - ror? His heart by earth - ly
Leicht kann des From - men Herz auch wan - ken und ü - ber - schrei - ten

marcato ritard. *f Adagio.*

pas - sion sway'd.
Recht und Pflicht,

Andante con moto.

In truth and love, but not with ter - ror, Should wis - dom lift her
wenn Lieb' und Furcht, der Tu - gend Schran - ken, Verz - weif - lung al - le

f

voice and aid. Oh Prince, and should two hearts de - pend Up - on the stri - king of a
Däm - me bricht. Ist's recht auf ei - ner Ku - - gel Lauf zwei ed - ler Her - zen Glück zu

sf *fp*

bul - let? If in des - pair they do some rash - ness, A worse mis - for - tune may im -
set - zen? Und un - ter - lie - gen sie den Net - zen, wo - mit sie Lei - den - schaft um -

cresc. *mf*

- pend. Those who their fel - low-men con- demn, No grace of heav'n shall light on
- flicht: wer höb' den er - sten Stein wohl auf? wer griff in sei - nen Bu - sen
ff
ff p
them! Adagio. Let from this day the tri - al shot be o'er, And, Sire, for
nicht? Drum fin - de nie der Pro - bes- chuss mehr statt!— Ihm, Herr! der
Adagio.
pp ff mf p p
ritard.
him let me im - plore. Andante quasi allegretto. Since he was e - ver true and
schwer ge - sün - digt hat— Doch sonst stets rein und bie - der
Fl.
ritard. p
brave, a year of tri - al let him have, And then, if
war, ver - gönnt da - - für . . ein Pro - be - - jahr; und bleibt er
he . . find fa - vour in thy eyes, The hand . . of Ag - nes
dann, . . wie ich ihn stets er - fand, so wer - de sein . . A -

OTTOKAR.

be his prize. I grant the
- ga - the's Hand. Dein Wort ge -

Vln.

Fag. sustain.

res - pite, Be all as thou hast said.
- nügt mir, ein Höh' - rer spricht aus dir.

f

CHORUS.

f

Hail to our Prince, at last he grants the boon, By wis-dom's voice he hath been
Heil un - serm Fürst! er wi - der - stre - - bet nicht dem, was der from - me Klaus - ner

f

Hail to our Prince, at last he grants the boon, By wis-dom's voice he hath been
Heil un - serm Fürst! er wi - der - stre - - bet nicht dem, was der from - me Klaus - ner

f

Hail to our Prince, at last he grants the boon, By wis-dom's voice he hath been
Heil un - serm Fürst! er wi - der - stre - - bet nicht dem, was der from - me Klaus - ner

Wind.

led.
spricht!

OTTOKAR (*to Rodolph.*)

If thou prove true, as saith the ho - ly
Be - währst du dich, wie dich der Greis er -

led.
spricht!

led.
spricht!

Fl.

p

RODOLPH.

man, Thou shalt . . re - joice, and that full soon. Can
- fand, dann knüpf— ich sel - ber eu - er Band! Die

dolce.

Cello.

Cor.

joy . . . so great . . . at last . . . . . be - tide us? Our grate - ful
Zu - kunft soll . . . . mein Herz . . . . . be - wäh - ren, stets hei - lig

dolce.

Cl. Cor. Fag.

p

Tymp. & Bassi pizz.

AGNES.

ho - mage, Prince, . . . be thine. Let nought . . . on earth . . . a -
sei . . . . mir Recht . . . und Pflicht. O les't . . . den Dank . . . in

- gain . . . di - vide us, The sun . . . of joy . . . . at last . . . . . doth
die - - sen Zäh - ren, das schwa - che Wort . . . ge - nügt . . . . . ihm

OTTOKAR.

shine. Though Hea-ven's judg - ment should . . be - tide us, For
nicht. Der ü - ber Ster - nen ist . . . . . voll Gna - de, drum

HERMIT.

Though Hea-ven's judg - ment should . . . . be - tide us, For
Der ü - ber Ster - nen ist . . . . . voll Gna - de, drum

ANNIE.

e - ver just is its . . . de - sign. Oh friend . . . be -
ehrt es Für - sten, zu . . . ver- zeih'n. O dann, . . . ge-

CUNO.

e - ver just is its . . . de - sign. With Hea - ven's
ehrt es Für - sten, zu . . . ver- zeih'n. Weicht nim - mer

Vln. & Cello.

- lov'd, ... how fate . . . hath tried . . thee, At last . . to joy . . . thy
- lieb - - te Freun - dinn, schmü - cke ich dich . . auf's Neu' . . . zum

mer - cy e'er . . be - side us To its de - cree your
von der Tu - gend Pfa - de, um eu - res Glü - ckes

AGNES.

Let nought . . on earth . . a - gain . . di -
O les't . . . den Dank . . in die - sen

heart . . . . in - cline. Friend . . be - lov'd, . . . how Fate . . . hath
Braut . . . . al - tar, dann, . . . ge - lieb - te Freun - dinn

RODOLPH.

Can joy . . . so great . . . at last . . . be -
Die Zu - kunft soll . . . mein Herz . . . be -

OTTOKAR.

Though Hea - ven's judg - ment should . . be -
Der ü - ber Ster - nen ist . . . voll

hearts . . re - sign. With Hea - ven's mer - cy e'er be -
werth . . zu sein, weicht nim - mer von der Tu - gend

HERMIT.

Though Hea - ven's judg - ment should be -
Der ü - ber Ster - nen ist voll

2 Vlns. Soli.

- - vide us, The sun . . of joy . . at last . . doth shine, Let
Zäh - ren, das schwa - che Wort . . ge - nügt . . ihm nicht, o

tried thee, At last thy heart . . to joy . . in - cline, Oh
schmü - cke ich dich auf's Neu' - - zum Braut - al - tar, o

- - tide us, Our grate - - ful ho - - mage, Prince, . . be thine, Can
- - wäh - ren, stets hei - - lig sei . . mir Recht . . und Pflicht, die

- - tide us, For e - ver just is . . its . . de - sign, Though
Gna - de, drum ehrt es Für - sten, . . zu . . ver - zeih'n, der

- side us, To its de - - cree your hearts re - - sign, With
Pfa - de, um eu - res Glü - ckes werth zu sein, weicht

- tide us, For e - ver just is its de - sign,
Gna - de, drum ehrt es Für - sten, zu ver - zeih'n,

nought . . on earth . . a - gain . . di - vide . . us, The sun . . of
les't . . den Dank . . in die - - sen Zäh - ren, das schwa - che

friend . . be - lov'd, . . how Fate . . hath tried . . thee, At last . . thy
dann . . ge - lieb - - te Freun - dinn, schmü - cke, ich dich . - auf's

joy . . so great . . at last . . be - tide . . us, Our grate - ful
Zu - - kunft soll . . mein Herz . . be - wäh - ren, stets hei - - lig

Hea - - ven's judg - ment should . . be - tide . . us, For e - - ver
ü - - ber Ster - - nen ist . . voll Gna - de, drum ehrt . . es

Hea - - ven's mer - - cy e'er . . be - side . . us, To its de - -
nim, - - mer von . . der Tu - - gend Pfa - de, um eu - res

Hea - - ven's judg - ment should be - tide . . us, For e - ver
der ü - ber Ster - nen ist . . voll Gna - de, drum ehrt es

joy . . . at last . . . doth shine, the sun of joy . . . at
Wort . . . ge - nügt . . . ihm nicht, das schwa - che Wort . . . ge -

heart . . to joy . . in - cline, at last thy heart . . to
Neu' . . . zum Braut - - al - tar, ich schmü - cke dich . . . zum

ho - - mage, Prince, be thine, our grate - ful ho - - mage,
sei . . . mir Recht . . und Pflicht, stets hei - lig sei . . . mir

just is its . . . de - sign, for e - ver just . . . is
Für - sten, zu . . . ver - zeih'n, drum ehrt es Für - - sten,

- cree your hearts re - sign, to its de - cree . . . your
Glü - ckes werth zu sein, um eu - res Glü - - ckes

just is its de - sign, for e - ver just . . . is
Für - sten, zu ver - - zeih'n, drum ehrt es Für - - sten,

Wind.

last . . . doth shine.
- nügt . . . ihm nicht.

joy . . . . in - cline.
Braut - - - al - tar.

Prince, . . . be thine.
Recht . . . und Pflicht.

its . . . de - sign.
zu . . . ver - zeih'n.

hearts . . . re - sign.
werth . . . zu sein.

its . . . . de - sign. To one . . . . . who
zu . . . . ver - zeih'n. Doch jetzt . . . . . er -

Strings arco.

p

Strings pizz.

thrones . . in yon - - der Hea - ven . . . as - cend . .
- hebt - - noch eu - - re Bli - cke . . . zu dem . .

Cl. Trombe, Tymp.

cresc. mf

poco a poco ri - - - tar - - - dan - - - - do.

. . . your grateful pray - ers, your grateful pray'rs on
. . . der Schutz der Un - schuld, der Schutz der Un - - schuld

cresc. f

Fag.

Largo maestoso.

high.
war.

CHORUS.

ff

Yes, to Him who guarded the in - no-cent maiden, Like in - cense our pray-ers shall rise to the skies.
Ja! lasst uns zum Him-mel die Bli - cke er - he - ben, und fest auf die Len-kung des E - wi-gen bau'n.

p

Yes, to Him who guarded the in - no-cent maiden, Like in - cense our pray-ers shall rise to the skies.
Ja! lasst uns zum Him-mel die Bli - cke er - he - ben, und fest auf die Len-kung des E - wi-gen bau'n.

Yes, to Him who guarded the in - no-cent maiden, Like in - cense our pray-ers shall rise to the skies.
Ja! lasst uns zum Him-mel die Bli - cke er - he - ben, und fest auf die Len-kung des E - wi-gen bau'n.

Largo maestoso.

Tutti.

ff mf p

Allegro vivace.

Wind sustain.

Vlns

p dolce.

AGNES.

The hearts that with sor - row and doubt were o'er -
Der rein ist von Her - zen und schuld - los von

ANNIE.

The hearts that with sor - row and doubt were o'er -
Der rein ist von Her - zen und schuld - los von

RODOLPH.

The hearts that with sor - row and doubt were o'er -
Der rein ist von Her - zen und schuld - los von

OTTOKAR.

The hearts that with sor - row and doubt were o'er -
Der rein ist von Her - zen und schuld - los von

CUNO.

The hearts that with sor - row and doubt were o'er -
Der rein ist von Her - zen und schuld - los von

HERMIT.

The hearts that with sor - row and doubt were o'er -
Der rein ist von Her - zen und schuld - los von

Strings.

p

- la - den, A glad song of rap - ture would send up on high.
Le - ben, darf kind - lich der Mil - de des Va - ters ver - trau'n.

- la - den, A glad song of rap - ture would send up on high.
Le - ben, darf kind - lich der Mil - de des Va - ters ver - trau'n.

- la - den, A glad song of rap - ture would send up on high.
Le - ben, darf kind - lich der Mil - de der Va - ters ver - trau'n.

- la - den, A glad song of rap - ture would send up on high.
Le - ben, darf kind - lich der Mil - de der Va - ters ver - trau'n.

- la - den, A glad song of rap - ture would send up on high.
Le - ben, darf kind - lich der Mil - de der Va - ters ver - trau'n.

- la - den, A glad song of rap - ture would send up on high.
Le - ben, darf kind - lich der Mil - de der Va - ters ver - trau'n.

Ob. *Tutti.*

ff

AGNES *and* ANNIE *with the Trebles.*

ff

Yes, our hearts with sor - row o'er-la - den, A glad song of rap - ture would
Ja! lasst uns die Bli - cke er - he - ben und fest auf die Len - kung des

CHORUS.

RODOLPH *and* OTTOKAR *with the Tenors.*

ff

Yes, our hearts with sor - row o'er-la - den, A glad song of rap - ture would
Ja! lasst uns die Bli - cke er - he - ben und fest auf die Len - kung des

CUNO *and* HERMIT *with the Basses.*

ff

Yes, our hearts with sor - row o'er-la - den, A glad song of rap - ture would
Ja! lasst uns die Bli - cke er - he - ben und fest auf die Len - kung des

send up on high, He ... a - lone can pro - tect us ... and guard, On
E - wi - gen bau'n, fest ... der Mil - de des Va - ters .. ver - trau'n; der

send up on high, He ... a - lone can pro - tect us ... and guard, On
E - wi - gen bau'n, fest ... der Mil - de des Va - ters ... ver - trau'n, der

send up on high, He a - lone can pro - tect us ... and guard, On
E - wi - gen bau'n, fest der Mil - de des Va - ters ... ver - trau'n, der

ff *fz*

Him we in doubt and in dan - ger re - ly, Yes, on Him we in doubt and in
rein ist von Her - zen und schuld - los von Le - ben, darf kind - lich der Mil - de des

Him we in doubt and in dan - ger re - ly, Yes, on Him we in doubt and in
rein ist von Her - zen und schuld - los von Le - ben, darf kind - lich der Mil - de des

Him we in doubt and in dan - ger re - ly, Yes, on Him we in doubt and in
rein ist von Her - zen und schuld - los von Le - ben, darf kind - lich der Mil - de des

dan - ger re - ly, on Him we in doubt
Va - ters ver- trau'n, darf kind - - lich der Mil - - - -

dan - ger re - ly, on Him we in doubt
Va - ters ver- trau'n, darf kind - - lich der Mil - - -

dan - ger re - ly, on Him we in doubt
Va - ters ver- trau'n, darf kind - - lich der Mil - - -

ff

and in dan - - ger re - ly, on Him we in doubt and in
- de des Va - - ters ver - trau'n, darf kind - lich der Mil - de des

and in dan - - ger re - ly, on Him we in doubt and in
- de des Va - - ters ver - trau'n, darf kind - lich der Mil - de des

and in dan - - ger re - ly, on Him we in doubt and in
- de des Va - - ters ver - trau'n, darf kind - lich der Mil - de des

dan - ger re - ly . . . .
Va - ters ver - trau'n! . . . .

dan - ger re - ly . . . .
Va - ters ver - trau'n! . . . .

dan - ger re - ly . . . .
Va - ters ver- - trau'n!. . . . . . .

END OF THE OPERA.

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ACT I.

ACT II.

ACT III.

NOVELLO EWER AND C°